# THE NEW YORK DRAMATIC MIRROR

VOL. LXII., NO. 1596. NEW YORK, SATURDAY, JULY 24, 1909. PRICE, TEN CENTS.


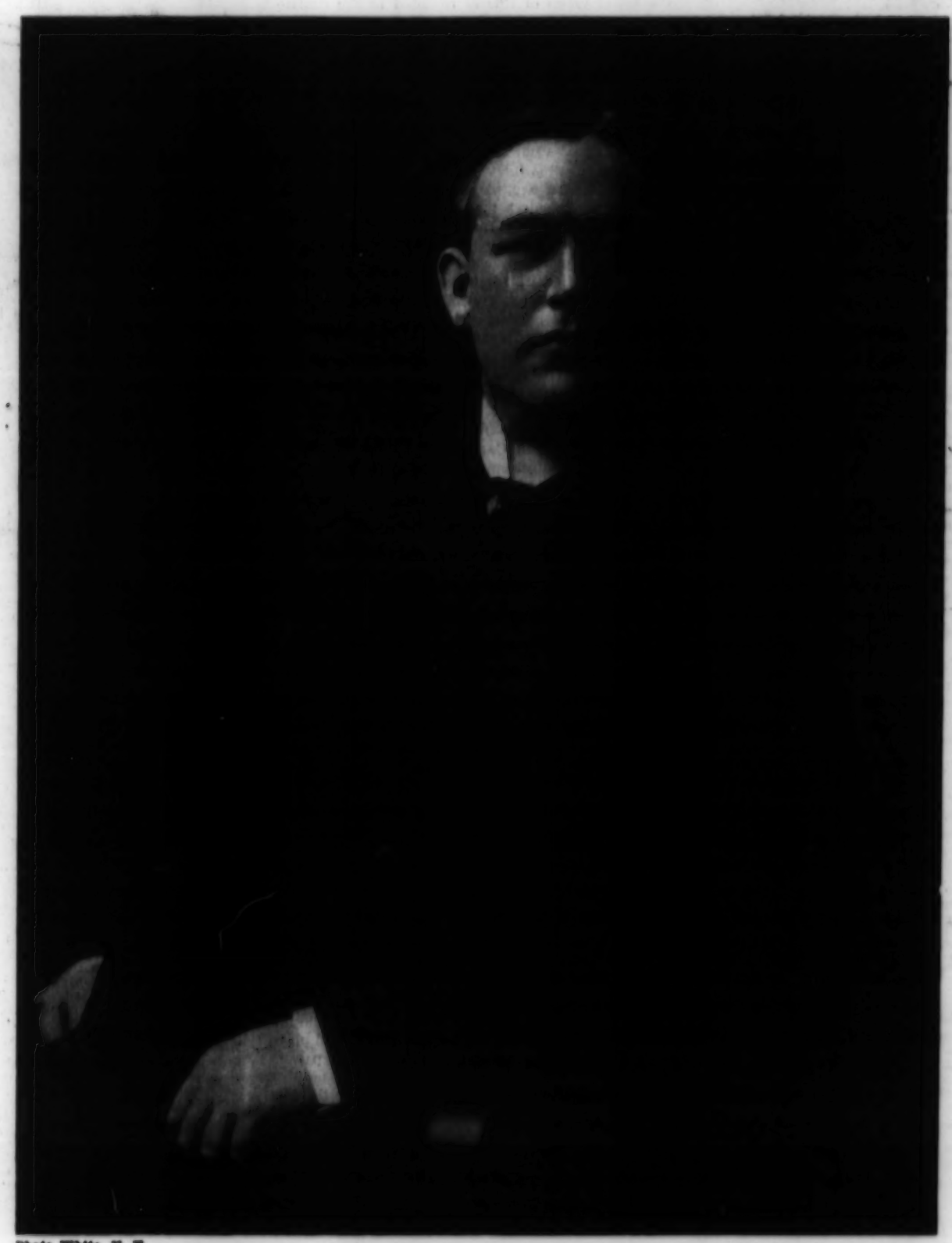

Photo White, N. Y.

JAMES J. MORTON.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

*The Organ of the American Theatrical Profession*

PUBLISHED BY

**THE DRAMATIC MIRROR COMPANY**

HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer
**121 West Forty-Second Street, New York**
**Chicago Office, 40 Grand Opera House Building**
*Otis L. Colburn, Representative*

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*Registered cable address, "Dramirror."*

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*The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Dow's Agency, 17 Green St., Leicester Sq., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.*
*Entered at the Post Office at New York as Second-Class Matter.*

*Published every Tuesday in New York.*

NEW YORK - - - - - - - - - - - - JULY 24, 1909


## MIRROR SUBSCRIPTIONS FOR THE SUMMER

*Members of the profession may subscribe for* THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

THUS far this has been the greatest Summer for outdoor amusements yet recorded, and all signs point to a phenomenal indoor season to follow.

IN the heat of discussion of and plans for repertoire theatres, so called, it must not be forgotten that the regular theatre of a generation ago was really just such an institution.

A SATIRE on life and fame is sometimes expressed in figures. Following the pensioning of three granddaughters of DICKENS at $2.50 each per week by the English Government comes news of the purchase at auction in London by a Philadelphia collector of DICKENS' favorite chair for $370.

APROPOS of the recent performance by the Elizabethan Stage Society in London of Macbeth, in accordance with the manner supposed to be Elizabethan, a discussion has arisen as to whether, in his prescription to the players in Hamlet, "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue," SHAKESPEARE meant rapidity of utterance or distinctness. Such a discussion, if indulged here with plenty of controversial examples, might profit many players who ignore rules which are as pertinent to-day as they were when HAMLET pronounced them.

A MEMBER of a ministerial conference in the South the other day, during a discussion as to the "teaching power" of the stage, stated that though he was personally unacquainted with the theatre he believed "as a result of observation" that its influence was almost negative, "no matter how orthodox or heretical its utterances pretended to be." Probably no one but a preacher of a sort which is far too liberally supplied to pulpits these days would assume "from observation" to pronounce an opinion upon an institution with which he was personally unacquainted. And discussion of the teaching power of the theatre by ministerial associations in such circumstances can only afford exercise for the empty oratorical gifts of those who take part in them. That the theatre is a great teacher even the simplest among its patrons knows.

## *A BATTLE ON THE HIGH "C's"*

A NOTED impresario recently declared that opera singers are insane. As he made no individual application, it is presumed that he meant all opera singers. Geniuses in other fields have been called insane, and it must be admitted that singers who can command the sums which rumor associates with their names and efforts should be called geniuses. As to insanity, if there is anything that could have an effect to produce that state it would most likely be the rewards to singers that competitive operatic management has offered and is offering. Thus it may be that managerial activity in this direction, and not artistic processes and gifts, is responsible for what this impresario, possibly in the throes of doubt as to the advisability of outbidding some rival for a voice or a personality, was moved to declare.

Yet opera singers themselves—or some opera singers—wholly outside of their public activities are apt now and then to furnish testimony that would be held relevant by a *commission de lunatico inquirendo* as to something like insanity. And the latest token of this is revealed in the controversy waging in the press between CARUSO and CARASA.

CARUSO is known on this side of the water as well as he is known on the other side. He is a great operatic asset, and fortune has come to him personally because thereof. CARASA may be as well known on the other side as CARUSO, but he is a stranger here. Coincidences are not unusual in nature, and CARASA may be as great a singer as CARUSO. There are persons, probably, aware of the devices of modern management, that will smile as they peruse these names in juxtaposition. Such persons will assume that in operatic nomenclature, strange and picturesque as it sometimes is—often involving as it does, for instance, the necessity for a young American singer with gifts and ability to change an honest but homely name for one that in spelling, accent and sound smacks of the foreign before success is assured—there could possibly be no such similarity in cognomens save by design, and they would attribute the likeness therein to a purpose to trade upon a name already established. Yet stranger things than the birth of a male singer to a family named CARUSO and of another male singer to a family named CARASA have happened and are happening every day, for the world is wide and there have been so many people on it since names came into fashion that similarities and even parallels are bound to happen. Moreover, if there were fewer SMITHS, BROWNS and JONESES—just to take three examples that in the mass contribute to variety outside by leaving a larger field to other families—there undoubtedly would be a greater series of resemblances in names.

But as to the insanity of opera singers, it is shown, perhaps, by CARUSO's anxiety to fight with CARASA—according to the daily press. The famous tenor's pugilistic desire contains at least the germ of an argument in favor of the declaration of the noted impresario. A great tenor voice never was designed for the provocative cries, the triumphant shrieks and the vulgarly stirring "asides" of the ring. It is a weapon that CARUSO should depend upon legitimately on the stage to prove his superiority. Let CARUSO sing CARASA into comparative oblivion, or himself be sung thereto by CARASA.

THE REV. G. F. WILLIAMS, of Lakewood, O., declares that churches should abandon the Sunday school picnic and take the children to the theatre instead, on the theory that the theatre does them more good and presents fewer dangers than the picnic. And his claim is not theoretically based, for he has tried the theatre. Moreover, this clergyman goes further. Every Sunday morning he announces from his pulpit the titles of the good plays to be in town for the week and advises his parishioners to attend. Preachers who know nothing about the theatre, yet assail it, should note the fact that there are others of their cloth more fair and logical.

A WEEK of cool weather early in July may have germinated plans for experimental openings in New York, but a succeeding hot wave must have given them pause.

## PERSONAL

HERNE.—Chrystal Herne affords another example of the inherited dramatic instinct. She was the Vera Ravendal last season as leading woman with Walker Whiteside in Israel Zangwill's The Melting Pot, and is to be featured—in effect she will be starred—the coming season by Liebler and Company in Henry Blossom's new comedy, Miss Philura. Miss Herne and her sister, Julie, now represent on the stage a theatrical family of distinction. Her father was James A. Herne, the playwright and actor, and her mother was Katherine Corcoran, a gifted actress of her time. Miss Herne made her first appearance on the stage when she was but sixteen years of age, Jan. 16, 1899, as Sue Hardy in her father's play, Griffith Davenport. Since then she has appeared with E. H. Sothern, N. C. Goodwin, and in 1905 joined Arnold Daly, playing the leading woman roles in the series of Shaw plays, and others in which that actor was seen during the season of 1905-1906. At the Shaftesbury Theatre, London, Jan. 2, 1906, she made her first appearance in England in the leading feminine role in The Jury of Fate, supporting H. B. Irving. On her return to this country she again joined Mr. Daly, and later became the leading woman of the New Theatre in Chicago. Later New York appearances have been made in Genesee of the Hills at the Astor early in 1907 and in The Step Sister at the Garrick later in that year. This young actress seems assured of a brilliant future.

WHIFFEN.—Mrs. Thomas Whiffen will return to America soon, sailing from Liverpool on the *Campania*, July 31, and take up rehearsals for Charles Frohman's production of The Builder of Bridges, in which Kyrle Bellew will be starred. Mrs. Whiffen's stage career covers forty-four years, of which forty-one have been spent in America. She was born in London in 1845, went on the stage in 1865, and in 1868 married the late Thomas Whiffen, and came to this country as contralto of the Galton Opera company, and afterward spent six years at the Madison Square Theatre. She was in the original cast of Hazel Kirke, and then entered Daniel Frohman's company at the old Lyceum, where she spent fourteen years. In 1897 she went with Charles Frohman's Empire Theatre company, in 1905 supported Margaret Anglin in Zira, and was the original Mrs. Jordan in The Great Divide.

PRICHARD.—Fred Terry and Julia Neilson have acquired a play by H. Hesketh Prichard, founded on incidents depicted in the novel, "Don Q.," which Mr. Prichard wrote in conjunction with his mother, Mrs. Kate Hesketh Prichard. Mr. Prichard is thirty-two year old. His works, all written in collaboration with his mother, include two volumes of "Don Q.," "A Modern Mercenary," "Keradee, Count of Gersay"; "Tammer's Duel," and others. Last year Mr. Prichard was married to Lady Elizabeth Grimstone, daughter of the Earl of Verulam.

PINERO.—The records of many men successful in vocations undertaken after trial in others have one figure in Sir Arthur Pinero, who started life with the purpose of becoming a solicitor. That profession, however, did not please him and he went on the stage. All his contemporaries agree that he was not a good actor, but his service as a player gave him a technique that has influenced his eminence as a dramatist. Lady Pinero, it may be added, was once an actress, her professional name being Myra Holme.

# The Usher

Talking lessons from the theatre, life in many of its more elaborate social aspects assumes pictorial phases that amaze.

Manager Fred Stery, of the Plaza Hotel, is in Europe, and traveling with him is a prominent American scenic artist, who will select subjects from which he will paint scenery to be used at receptions, entertainments and other high functions at the Plaza.

Heretofore such events have been so hastily organised that time was not found to prepare adequate settings, and so Mr. Stery has decided, like a veritable theatrical manger, to plan ahead for these features of life at his hotel. Elaborate paintings from Swiss mountain scenes to French château interiors are to be provided for.

This plan affords a hint as to the pains now taken at the great metropolitan hotels to please pleasure-loving patrons. Social affairs that involve the presence of hundreds of the rich who inhabit these places are invading the field of the theatre more and more notably from year to year. And while the stage furnishes suggestions for such enterprises, it sharply feels their competition, and must steadily improve its own opportunities in order to command the patronage of those who are in a position to enjoy the theatrical elements that nowadays enter so notably into the life of the large segment of society that loves and makes possible these spectacular displays.

♦

The versatile chronicler of matters "On the Tip of the Tongue," in the New York *Press*, touches every subject under the sun. Of the lure of playwriting he says:

Playwriting has the same lure for its devotees that the lottery has for its victims. A successful magazine editor in New York has written plays for twelve years and never scored with a successful one. Another man who has made his living with his pen for twenty years has a trunkful of play MSS. that no manager wants. Both these men employ all their spare time in writing more plays. Each figures that if he once makes a hit he can sell every old piece of junk in his storehouse. But, aside from this hope, the playwriting constitutes their greatest pleasure in life. It is their dissipation, as the reading of cheap detective fiction in secret is the dissipation of many lawyers and professional men of brains.

It is true that many a man active lucratively in other fields writes plays for his own amusement, yet with hope of fame and a more substantial reward in the future.

As for trunks full of plays that may be expected to supply a demand some time accidentally caused—for the staging of a play written by one unknown to fame as a dramatist is in the nature of an accident—even such efforts must stand on their merits. Managers habitually rush to a new author on his first success, but the public is no more apt to patronize bad plays by the author of one good play than it is to buy bad eggs from a grocer who at first furnished the "strictly fresh" commodity.

♦

Mrs. W. R. McLaughlin, of Muskogee, Okla., formerly an actress known on the stage as Isabel Gilbert, recently wrote to THE MIRROR that she had organized a club in that thriving young city with a membership of fifty or more, called "The Bohemians."

This club has a dramatic department to monthly put on plays, 50 per cent. of the proceeds of which go to the most worthy local charity by vote, the other 50 per cent. to go toward building a small club house for the benefit of all local artists and literary people, as well as for the use and benefit of traveling dramatic companies that visit the city. A fund is also to be set aside for the entertainment of notable members of the profession who appear in Muskogee.

"It is my ambition," writes Mrs. McLaughlin, "to make this a national affair by reaching all local clubs formed on similar lines and assisting to make the method of work uniform and effective, including in membership all artists, dramatic or other, and building such club houses for their own use and the use of traveling members of the profession.

"This will bring members of the profession and their patrons in closer touch and promote a better understanding between them," says Mrs. McLaughlin. "With enthusiastic work it can be accomplished within the next few years, but it will require help from an influential press. I have no object in this," she adds, "beyond a wish to make life more pleasant for the traveling ones of the profession I love and to bring them closer to the general public and promote a better mutual understanding."

It would probably be difficult for this former actress who has the comfort of the profession at heart to organize her plan on national lines, but she surely will be able to promote in Muskogee a club organization that in time could locally serve the young women of the profession who have small means, as the Three Arts Club, of New York, or the Cushman Club, of Philadelphia, serves them.

In fact, the purpose of these clubs is one that should actuate women in every city of the country.

♦

Through inadvertency the usher overlooked the fact that W. S. Gilbert was knighted in June, 1907, in the remarks recently made on the like honor conferred upon Herbert Beerbohm Tree and Arthur Wing Pinero.

In fact, the knighting of Gilbert was an isolated honor too long deferred and sounding of delay when it was performed.

He deserved the distinction at the time his coworker, Arthur Sullivan, enjoyed its conferring, and there can be little doubt that his effective satires upon things monarchical and regally formal prejudiced his case, as has been noted.

♦

Interviewed in the London *Express*, Charles Frohman, recounting several plays under his mangement that have been successful in London, says:

American plays and American players can succeed in London; of that there is no doubt. A play that will succeed here need not necessarily be the play that the manager who produces it has faith in, or the press which indorses it believes in; it is just the play that hits the public in the right way, and the English public doesn't care who it is written by or in what locality its scenes are laid if the play goes home to them.

And this is the kernel of the matter. The English audience is like the American audience in its recognition of truth on the stage.

Even plays extremely local will win audiences of one nationality or the other if they possess the elements which all persons recognize and enjoy in the theatre. It is a question of the "one touch of nature."

## ABOUT WOMEN WHO HAVE PLAYED HAMLET.

Colonel T. Allston Brown, writing from Jenkintown, Pa., says the late Mrs. Bilnn was not the first woman to play Hamlet in America, as was generally published recently.

"Mrs. John Barnes essayed the role at the Park Theatre, New York, in June, 1819," says Colonel Brown. "Her daughter, Mary Sanford Barnes (who afterward married Ed Conner), shortly afterward played it. Mrs. Eliza Shaw (Mrs. Tom Hamblin) played it at the Old Bowery Theatre on Feb. 20, 1840, and also on Aug. 21 of the same year and many times afterward. Among the many women who hve played this role are Charlotte Cushman, Melinda Jones, Mrs. John Drew, Nanny Wallack, Clara Ellis, Kate Reignolds, Louise Pomeroy, Mrs. Scott Siddons, Mrs. Emma Waller, Mrs. Nunns, Alice Marriott, Adele Belgrade, Charlotte Crampton, Winnetta Montague, Mrs. Brougham Robertson, Anna Dickinson, Rachel Denver (right name Hinney), Susan Denin, Mrs. F. B. Conway, Sophie Miles, Viola Whitcomb, Eliza Warren, Sarah Bernhardt, Clara Fisher and others.

"To go further back, Mrs. Bulkley played the part in Edinburgh, Scotland, on April 23, 1785, and Mrs. Powell at Drury Lane Theatre, London, not long afterward. Sarah Siddons was among the first women Hamlets; also Mrs. Glover (1821) and Mrs. Battersby in 1822. When Mrs. Glover played the part it is said that Edmund Kean went behind the scenes, and, shaking that lady by the hands, exclaimed 'Excellent! Excellent!' Madame Judith played it in Paris.

"Anna Dickinson played Hamlet in purple, under the idea, evidently, that when the prince refers to his 'inky cloak' purple ink was meant, as it was a favorite writing fluid at the time.

"For the coming season Julia Marlowe is to play Hamlet and E. W. Sothern the King. It is not the first time this lady has assumed male characters, as her debut on the stage was as Sir Joseph Porter in Pinafore. She also played Charles Hart in Rogues and Vagabonds, and Prince Hal and Rosalind, January, 1898, at the Knickerbocker Theatre."

## THE WESTERN IDEA.

The Western idea continues to develop in Japan. At Tokio a new and splendid theatre is being built on modern lines, to seat 3,000 persons. And the Japanese of that city have established a school of dramatic art where women—who from time immemorial were excluded from the native stage as players—as well as men are being taught.

LILLIAN SEYMOURE.

One of the most pleasing bits of information that Kirk Brown has to offer at this time is the engagement of his new leading lady, Lillian Seymoure. The profession, as well as Mr. Brown's many friends, are always interested in the annual organization of his company, as they recognise in him an originality in selection. The acquisition of Miss Seymoure, it is said, at an unprecedentedly high salary, with the elaborate plans being made for the staging of his repertory of high-class plays, will make this manager's operations a prime subject along the Rialto the coming season. A brief sketch of Miss Seymoure is timely. After several successful permanent stock company engagements she entered upon a tour embracing the principal cities in countries from Australia to Nome, Alaska, appearing in standard leads in practically all the recognized romantic as well as modern plays. Miss Seymoure will take up her engagement with Mr. Brown with a brilliant reputation and every promise of achieving further honors as an actress.

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# The Matinee Girl

A PEEP at the beginning of Frances Starr's diary of her travels, that diary that will eventually be clothed in the dignity of magazine dress, has been afforded me.

"Oh, I am in such a whirl! Really seeing things I've dreamed of always. The loveliest thing here is the Thames River with its stage set gardens. They are unbelievable and simply too silly to be growing on this earth. The quaint little country towns are like small models of stage scenery, and London, oh! it has got into every corner of me! I stood before David Garrick's house for many moments and wept. It seemed he must come through the door. There are so many associations that I am suffering from an attack of overimagination."

This is the first entry, and paints one of the girlish portraits of Frances Starr. Our memories are crowded with portraits of persons, portraits of the subjects in their boldest outlines, their most vivid moods. Though we may have seen them a thousand times there will be but a few portraits, and these always flash a glimpse of the soul of the sitter. The portraits are the record of moods when their personality flashed highest, as the wind blows high the flame of a candle.

My first mental portrait of Frances Starr was made when with head hanging low as that of a shy child that feared to be censured for boldness she said with steadfast eyes and softly determined voice: "I want, some time, to play tragedy. I think I can, although I am little. Little women make the tragedies of life. Why shouldn't they act them?"

We were sitting in her dressing-room at the Belasco Theatre. Her success as Juanita in The Rose of the Rancho was not yet a week old. She was still dazed and tremulous and a little unbelieving about it. Stage speeches were a nightmare of the unknown to her. Interviewers were a spectacle that struck her dumb. The first interview by Frances Starr was given by David Belasco, while the startled young actress, her tongue refusing its office, looked with big, round eyes and listened with wondering ears to the words of manager and scribe. Yet all unaccustomed as she was to this strange, exhilarating thing, success, there was deep rooted in her the purpose of greater success. Afraid of being laughed at, but not afraid of ultimate failure, this slim girl in the yellow silk flounces and black mantilla of Juanita, with wistful but determined eyes looking into mine, etched upon my memory a portrait ineffaceable.

The frame of the next portrait is Central Park on a Sunday afternoon. The afternoon drive was a part of the daily schedule of the new star's carefully ordered life. I took the seat at other times occupied by "sister," the youngest and most beautiful chaperon I know. It was a year after the announcement in the dressing-room, and studying the face as thoughtful as youthful, swathed in its wreathing veil of greenish gray, I asked: "What has the year done for you?"

"It has taught me most of all the meaning of depth," she answered. "When people talked to me of depth a year ago I didn't know what they meant. I found out when I went to see Miss Marlowe play Juliet what depth meant."

Again on the opening night of The Fighting Hope little Miss Starr in a girlish blue frock sat in the prim splendor of a little girl at her first party. For the first time she was a guest at an opening night. She was surrounded by friends who insisted that she take a front seat in the box. There she remained until prudence drove her to the rear, to the very shelter of the box curtains. For she was crying very real tears and acquiring a very red nose tip. When the play was over and there poured over the stage a stream of congratulatory humanity Frances Starr sought a dark corner and continued her weeping over the troubles of the heroine of the play, troubles from which the heroine herself had made swift rebound, for the laughter of brilliant mercurial Blanche Bates could be heard from her dressing-room.

David Belasco watched his youngest star with eyes that blinked Belascowise in the dim light and lips that smiled their impersonal gratification.

"Frances is a good audience," he said.

The next portrait is of a most tired

FRANCES STARR.

young person sitting slantwise in her chair in the star's dressing-room. It was her own opening night, and the play The Easiest Way. She was listening to the pleasing things pleasant folk were saying after the play, but thinking the while, "Have I done as well as I tried to do? Might I not have done better?" The girlish sweetness of her personality was overlaid by the abstraction of the student, the habitual thoughtfulness of the most thoughtful young person I know.

There is a final picture, final at least but one, up in her high rooms overlooking Central Park and the Hudson. Frances Starr had pretended—a great pretender she—that the room was the deck of a transatlantic steamer, and that she and sister were being gently tossed about in this marine rocking chair.

"We get frightfully seasick sometimes," she said of this overreal whimsy. In part, at least, the picture has been realized, for a few faithful ones went to the deck to see her depart on the *Mauretania*, waved their hands to the little figure wrapped in a big rough gray coat standing at the farthest seaward peak of the vessel, as though she would sail faster than the vessel itself into her land o' dreams.

The last portrait is characteristic. This she paints herself. "I stood before David Garrick's house for many moments and wept." At one stroke she painted in her reverence and her ambition, reverence and hero worship, and that imagination which makes her weep so stormily at the rehearsal of The Grand Army Man that she was scolded and sent home because she had to play that night, and there is, her manager said, with transient severity, a line having passed which imagination becomes a nuisance.

Verily Frances Starr, no longer the Cinderella of the stage, is now its Niobe.

Grace George's last act before departing these shores for an automobile tour of Germany was to send a Queen of Sheba robe, a peach colored silk kimono encrusted with gold embroidery to Clara Morris. "With my love" she scribbled upon her card that accompanied the gift, and meant it.

A warm, enduring friendship grew up between these women, so far apart in years and temperament, when they played together in A. M. Palmer's last production, the all star revival of The Two Orphans. Miss Morris as the Nun, Miss George as Louise.

"She'll be one of the greatest comediennes," predicted the old actress, watching the scenes of the younger.

"She has the heart of a mother of all the world," said the young actress of the older.

At the Lambs and in The Players and in The Green Room they are recalling the words of that wonderfully keen-eyed, kindly and courtly Count Bozenta, when he tarried in New York on his sad mission to Poland, to inter the remains of his wife, Helena Modjeska, forever in the country of her love and her sorrow.

"We are both going to Poland, and neither of us will ever come back," he said.

"Yes, yes, Count. We shall meet many times again on this plane," a player whose hair is still brown assured him.

The Count lovingly patted his arm. "No, my boy; no. I am seventy."

"But that is young."

"Not when a man is broken in heart and life. No, no. I shall not come back. Farewell."

Out of another generation came a voice to Julia Dean, a voice faded and sweet as old lavender. Miss Dean has tied it with a precious bundle of first love letters, the remains of one of the leis which the natives flung about her when she sailed from Honolulu, and the best notice she ever had.

San Francisco, Cal., July 10, 1909.
Dear Miss Dean:
Having read in THE MIRROR of your intention of placing a stone to mark the resting place of your dear aunt, Julia Dean Hayne, I must write, "God bless you, dear child." I knew and acted with your aunt in this city many times and loved her very dearly. I hope you will prove as great an actress as she was. With the affectionate love of
ELIZABETH SAUNDERS.

Ninety years of age on April 4, and a first cousin of the late Joseph Jefferson.

Her novel, "Homespun," is another excursion by Lottie Blair Parker into the depth of rustic sorrow and the breadth of rustic humor. Of course, the author of 'Way Down East and Under Southern Skies knows all about climaxes and employs them on every possible occasion. This one is the end of a chapter about two battling brothers whom a just country judge interrupts in the act of trying to murder each other.

Seizing the axe by the handle, the Judge wrenched it from Ben's grasp, hurling him back, staggering, against a partly fallen tree. Standing between the half-risen Daniel and the tottering Ben, the Judge cried out, unconsciously flourishing the axe, as if ready for attack:

"Keep back there, you boys, both of ye, I'm Jestice o' the Peace, an', by gravy, I'm goin' to see that peace is kep'."

Grace La Rue, holding the limelight in her filmy though thousand-dollar frock, while thirty-five dancers drape the background, began her career in garments nearly as diaphanous. She made her debut at eleven years of age with Julia Marlowe, playing pages in repertoire.

How Men Are Governed is the title of one of the plays now copyrighted. Women and suffragettes will surge to see that play. The rest of us are glad to know that men are not like the passions, ungovernable.

That lively boy of sixty-seven, Louis James, lives delightedly on the wide veranda of Naboclish, his Summer home at Monmouth, N. J., while Broadway is a deserted stream of molten asphalt these midsummer days. His midnight lullaby is the wash of the waves on the powdery white sands, his midday mental soother a graphophone record of the Merry Widow Waltz, to which he dances with a chair or some creature of his imagination for partner. For Aphie James, his youthful wife and business-manger, scorns such undignified exhibitions.

"The neighbors are watching you, dear," she remonstrates. "What will they say?"

"Say?" Mr. James goes on waltzing with Miss Nobody, of Nowhere. "They will say, 'Boys will be boys.'"

THE MATINEE GIRL.

## A NEW CHICAGO THEATRE.

The new Blackstone Theatre about to be erected on Hubbard Place in Chicago, and for which there have been so many bidders during the past half year, has been secured on a long term lease by Klaw and Erlanger. The theatre is to have a large seating capacity and is to be equipped with every modern theatrical device. The stage is to be patterned on that of the New Amsterdam Theatre. Early last Fall Mr. Erlanger paid a visit to Chicago and negotiated for a hotel and theatre site. Announcement was made at that time that Klaw and Erlanger intended to have their own producing theatre in Chicago. About four weeks later Charles Frohman, after an interval of many years, paid a visit to Chicago, and he, too, announced that he intended to have a theatre in Chicago of a similar nature. The business relationship between Klaw and Erlanger and Charles Frohman has been so intimate that they promptly decided to pool their issues, and agreed that whichever of them first secured a site would give the other an opportunity to be a co-lessee with him. So that when the Blackstone opens in Chicago it will be under the management of Charles Frohman and Klaw and Erlanger, and will be devoted exclusively to the attractions of these two producing firms. This theatre will be unique in one respect, as while Charles Frohman and Klaw and Erlanger are interested together in many theatrical enterprises, their joint names have never appeared as managers of any one theatre. All the negotiations were conducted by Levy Mayer, general counsel for Klaw and Erlanger, who signed for his clients all papers relative to the transaction. Work on the construction of the Blackstone will be commenced immediately.

## IN DANGER AT ATLANTIC CITY.

Fred Nathan, treasurer of the Broad Street Theatre and nephew of Samuel Nixon; Fred Robb, assistant treasurer of the Chestnut Street Theatre, and Jacob Driscoll, pilot of Mr. Nathan's yacht, were rescued by life savers at Atlantic City after the yacht had gone aground on the bar and capsized, July 14.

Mr. Nathan, who was weakened by a recent illness, was rendered unconscious by the force of the waves and was held to the wreck by Mr. Robb until rescue came.

After the rescue the yacht sank, but was recovered in a badly damaged condition.

## FUNERAL OF MRS. C. H. BLINN.

The funeral services of Mrs. C. H. Blinn (Nellie Holbrook Blinn), who died July 5, were held at her late residence in San Francisco, and were under Christian Science auspices.

Many beautiful floral tributes were received, among them being pieces from the Grand Army of the Republic, the Woman's Relief Corps, the Susan B. Anthony Club and from her son, Holbrook Blinn.

The body was cremated at the Odd Fellows' Cemetery, San Francisco.

## BLANCHE RING'S TOUR.

Lew Fields has announced that on Sept. 27, in Atlantic City, Blanche Ring will open her season with all the eclat that comes with stardom, in The Yankee Girl, a new musical comedy with a real plot, the book by George V. Hobart and the music by Silvio Hein. The piece has been written especially for Miss Ring, and is said to fit her to a nicety. In the meantime she will continue to make the Broadway Theatre the cheerlest, coolest and gayest spot along sweltering Broadway.

## A TEN-POUND WAYBURN.

Ned Wayburn is now the proud father of a healthy, robust, ten-pound boy, who made his appearance at Mr. Wayburn's home at Rye, N. Y., July 11. Mrs. Wayburn is getting on nicely, and she and Mr. Wayburn have been swamped with congratulations. The little newcomer is to be named Edward C. Wayburn, Jr., and his father declares he is going to make him a first-class stage director. If heredity has anything to do with it he is practically that already.

## MANAGERS TO MEET OFTENER.

Jules Murry, the new secretary of the National Association of Theatrical Producing Managers, has announced that hereafter there will be four meetings of the members of that body during the year instead of one, as formerly. This is in accord with a resolution passed by the association at its annual meeting. Under the new plan the first gathering of the managers will occur at the Hotel Astor, Aug. 3.

## EDUCATIONAL OPERA INCORPORATED.

The Hammerstein Opera Company of New York, which was incorporated at Albany, July 12, with a capital of $250,000, will have charge of the educational season of opera at the Manhattan, but will have no connection with either of the two of Mr. Hammerstein's other companies. The directors of the new corporation are Oscar Hammerstein, William H. Hammerstein and Edwin B. Root.

## ENGAGEMENTS BY MISS ANGLIN.

For her production of The Awakening of Helena Richie, announced to open the Savoy Theatre in September, Margaret Anglin has engaged Robert Cummings and Charles Wyngate.

# THE BOY ACTOR.

## EXAMPLES OF THE GENUS WHO HAVE ATTAINED ADULT DISTINCTION.

### A Few Who Have Made the Transition Unspoiled—Henry Woodruff's Debut—Walker Whiteside as a Boy Tragedian—The Promise in Joseph Santley—Wallace Eddinger as an Infantile Lover.

*Photo Armstrong, Boston.*

Wallace Eddinger.

The "boy actor" is usually a weird, wondrous thing, neither of this world nor Heaven—something not quite human, a wide-eyed, pallid little creature with a thin soprano voice and a method of elocution that gives one gooseflesh, in black velvet knickerbockers and wide lace collar over which fall long curls of painfully arranged hair. One sees him occasionally about the managers' offices, accompanied by a doting parent (usually the mother—the father is ashamed) lying in wait for Mr. Frohman's, Mr. Erlanger's or Mr. Shubert's representatives. As, while waiting, he talks fluently of the theatre and the people intimately connected with its affairs, one wonders if he ever played ball or went in swimming without any clothes on, or fished for "skivvies," or ever mussed his clothes, or did any of the million things real boys (bless 'em!) do to distract mothers who love them the more for the good, live, little animals they are.

It is so seldom that they survive the velvet, the lace collar, the curls, and the doting parent, and become real flesh and blood men actors, that the few instances of such glorious transitions are worthy of record. Once in a while, to quote one manager, they "reform," and as soon as they become old enough to think for themselves and see the terrible error of their ways they enter some of the more ordinary walks of life. Little Tommy Russell, for instance, the Little Lord Fauntleroy of agreeable memory, played but little after he alternated in the role with Elsie Leslie at the Broadway Theatre late in 1888, and is now soberly and staidly engrossed in his brokerage business. But few were as shrewd as Tommy, and the boy actor, like the poor, we have always with us.

It is the sensible, steady-going lad who withstands the pitfalls into which the adulation, the curls, the velvet, and the lace collar tend to trip him, and the actors now on the stage who started at an age of which those accessories are typical and reached manhood still good, manly, sensible players have accomplished more and passed through a stage far more hazardous than at first thought one would suppose. It is safe to assume that out of a crop of a hundred or more boy actors to the front twenty years or so ago, when Fauntleroys and juvenile Pinafore companies were as plentiful as Salome dancers are now, but seven or eight ever amounted to anything after they had passed the "cute" stage and became adult actors. It is with one or two of these exceptions that this little article has to do.

Over at the Hudson last season, playing Howard Jeffries, Jr., in The Third Degree, Wallace Eddinger gave a performance which proved that under the proper circumstances the "boy actor" could be developed into a splendid adult player, and the "proper circumstances" in this instance, we feel sure, were the guidance and training of his father, Lawrence Eddinger, a most capable actor of the best of the old schools. It was while his father was a member of Richard Mansfield's company, by the way, that little "Wallie" Eddinger, the name under which he first appeared, then a mere child, was seen as Little Johnny at Palmer's Theatre, now Wallack's, Feb. 5, 1890, in the first performance in this country of Master and Man. Mr. Mansfield's company then numbered among its members Beatrice Cameron, Isabelle Evesson, Katherine Rogers (the mother of Eleanor Moretti and Katherine Florence), Lawrence Eddinger, J. H. Gilmore, W. J. Ferguson and Franklyn Roberts, so the boy might be said to have made his appearance under the most auspicious conditions. In the early nineties Wallie Eddinger alternated with Tommy Russell in the role of Cedric in Little Lord Fauntleroy and played in that piece in all the principal cities. In 1891, still in a company of which his father was a member, he played Dick in The Soudan, opening the season of 1891-92 at the Academy of Music here and then taking to the road. In the cast with the Eddingers in this big melodrama were Louis James, Frank Losee, Stanislaus Stange, who now no longer acts in plays—he merely writes them—Dan Collyer, Harry Hawk, Emma Vaders, Eleanor Moretti, Mrs. W. G. Jones and Marie Belliville. The next year, April, 1892, he was the Henry Walmers, Jr., in The Holly Tree Inn, a little play chosen to proceed the production of Spooks at the old Union Square Theatre. When the Empire Theatre was completed and opened Jan. 5, 1893, by the nucleus of Charles Frohman's famous Empire Theatre Stock company, Wallace Eddinger was the boy, Dick Hurleigh, in the first performance of The Girl I Left Behind Me. The company at that early stage of its career contained W. H. Thompson, Frank Mordaunt, William Morris, Nelson Wheatcroft, James O. Barrows, Orrin Johnson, Cyril Scott, Theodore Roberts, Sydney Armstrong, Odette Tyler, Edna Wallace and Katherine Florence. For several years young Eddinger was not heard from, his father having wisely taken him from the stage and placed him in school in New York. He was about to enter Columbia when a curious incident put him back on the stage, but this time as a young man and almost passed the "boy actor" period. The elder Eddinger was managing a Summer stock company at Peak's Island, Me., when he suddenly found himself without an actor for a juvenile comedy role. He quickly bethought himself of his son and summoned the latter hurriedly to Maine. The young man, about to take a vacation from his studies, responded, and, finding when he reached Peak's Island that the leading man was discontented with his role, he suggested that the latter take the juvenile comedy part and that he (young Eddinger) be given the leading man's role. His father effected this plan, with such excellent results that Wallace Eddinger has remained on the stage ever since as a "grown-up" and has established a place for himself so firmly that one looks for even better things from him as time goes on. Since that Peak's Island experience he has appeared with Robert Edeson in that actor's first starring vehicle, Soldiers of Fortune, at the Savoy in March, 1902; in Major Andre, the play in which Arthur Byron essayed to star at the same theatre in November, 1903; in Much Ado About Nothing, as Conrade, with a cast including Jessie Millward, Florence Kahn,

Henry Woodruff.

Florence Rockwell, J. W. Albaugh, Jr., Theodore Roberts, George C. Boniface, William Morris, Boyd Putnam and Martin Alsop, at the Princess Theatre in March, 1904; in Caught in the Rain, with William Collier at the Garrick in December, 1906, and in Classmates, again with Robert Edeson, at the Hudson in August, 1907. In addition to these numerous New York appearances, Mr. Eddinger has acquired valuable experience and training with many notable stock companies throughout the country and with several prominent productions on tour. He may safely be said to be one of the few who have passed through the fire of boy actordom unscathed.

Apropos of Mr. Eddinger, we find in a MIRROR nearly twenty years old a copy of an agreement drawn up between him and a little girl, apparently a youthful sweetheart, that is worth reprinting. Here it is:

drawn op by
Gertrude F Homan

We the under singed promise and vow three things in each others name No. 1 that at the age of 20 and 21 years we shall be

*Photo Bangs, N. Y.*

Joseph Santley.

Wedded No. 2 that at the ages 30 and 31 we shall retire from the stage and live on 5th ave No. 3 that we shall star for 10 ten years after our wedding we will never leave each other in all that time

Gertrude F Homan
Wallie Eddinger

A decade is a long time, and wherever little Miss Homan may be, it is to be hoped that the reprinting here of such documentary evidence doesn't prompt her to bring suit against Mr. Eddinger for breach of promise!

Walker Whiteside, whom Liebler and Company are to present in New York early in the season in Mr. Zangwill's The Melting Pot, was known for many years in the cities outside of New York as a "boy tragedian." He made his first professional appearance when a mere lad at the Grand Opera House in Chicago in Richard III, supported by a company of which Cora Tanner was the leading woman. At seventeen he was playing Hamlet, and before he was twenty had acquired a familiarity with Shakespearean roles which many older actors might envy. His repertoire included Othello, King Lear, Hamlet, The Merchant of Venice, Richard III, Richelieu, and, for romantic plays, The Red Cockade, The Cousin of the King, The Man in Black, We Are King and Heart and Sword. Of some of these latter plays he is the author. In fact, it is generally supposed that the "Gordon Keane" who wrote The Magic Melody, the play in which Mr. Whiteside played for some time on the road, is none other than the actor himself.

It is hard to believe, remembering Henry Woodruff's appearance, for instance, in Brown of Harvard, that that good-looking and youthfully blond actor was born over in Jersey City in—well, it's hardly fair to the matinee girls to give it away, and they just wouldn't believe it anyway. But it was some little time ago. He made his first appearance on the stage at Haverly's Fourteenth Street Theatre, May 1, 1879, as a member of a juvenile H. M. S. Pinafore company, and his subsequent appearances as a prodigy were numerous and interesting. As a child he played with Daniel Bandmann in Narcisse; with Adelaide Nielson in Cymbeline; at Booth's Theatre, on the corner of Twenty-third Street and Sixth Avenue, in March, 1880, as Fleance in Macbeth; and as one of the "children of Captain Grant" in Voyagers in Southern Seas, at Booth's in March, 1881, with a cast including Otis Skinner, Dan Maguinnis, Leslie Allen, Mark Price, John T. Craven, E. Y. Backus, Rachel Noah and Marie Bonfanti, the famous danseuse. He toured, too, as a boy actor, as Ned in a piece called The Black Flag. When he was seventeen he appeared at the Fourteenth Street Theatre as Goeffrey Browne in Baron Rudolph, and from 1888 to 1891, at the Madison Square Theatre, just coming out of his teens, he was seen in Captain Swift, Honor Bright, A Pair of Spectacles, A New Year's Call, The Pharisee and Alabama. Since then he has appeared in a wide variety of roles in support of many distinguished stars, as a star himself, even in musical comedy, and during one or two little trips into vaudeville. It is in musical comedy that New York seems destined next to see him, since he is to be starred the coming season in the comedy in which he made a success in Chicago last season, The Prince of To-night. It is in that piece that our portrait pictures him.

There are few of the more recent crop of youthful male players who have come forward so rapidly in the past two or three seasons or who display more promise than young Joseph Santley. For many seasons he traveled the adventurous paths of melodrama, under the guidance of William Wood (now business manager for Lew Fields, of the Broadway Theatre), and it is really noteworthy that his experience in that field has not had the harmful effect on his methods that one might reasonably suppose. There is good melodrama and bad melodrama, and it may be that young Santley's experience was more with the former variety, fortunately for him.

"Joey" Santley, as he was then known, made his debut when only four years old with a stock company in a small Utah city. His mother is an actress of much talent and experience, and in those early days it is possible that she was able to instill into the child some first little rudiments of her own art. When very small the boy went on tour with Lincoln J. Carter's The Heart of Chicago, and then here in the East spent two seasons as a member of Corse Payton's company in Brooklyn. The first season of the two he was a vaudeville feature, added to the regular bill, and during the second he played parts. Then came a season during which he was featured in the title role in Little Lord Fauntleroy, followed by a year with Belle Archer in Jess of the Bar Z Ranch. He appeared with Mary Hampton in The Price of Honor, and then headed his own company in the first of the series of melodramas in which he was starred, The Boy of the Streets. The names of the plays in that series are wonderful to read. One or two of them young Santley is said to have written himself, including the one in which he was seen last season, called Lucky Jim, and in which he made good the promise he gave in a former melodramatic curio entitled Billy the Kid, of becoming a pleasing actor of juvenile roles requiring boyish vim and youthful sincerity. He is now only about twenty, and in him, with the proper development, there is the making of a first rate "juvenile." For the coming season his manager, William Wood, has "loaned" him to Thomas W. Ryley for the role of the young King in The Queen of the Moulin Rouge, to open in Chicago about the first of September. Santley's progress will be interesting to watch.

When Otis Skinner produced The Harvester at the Lyric Theatre in October, 1904, the role of the boy, Tony, was delightfully played by Walter Lewis, then about nineteen or twenty years old, the son of the late Horace Lewis, a well-known character actor of long experience, and Portia Albee, herself an actress of some little talent. Walter Lewis was another of the boy actors to be brought to light by The Soudan, and, curiously enough, as in the case of Wallace Eddinger, his father, too, Horace Lewis, was also in the cast. Young Lewis' appearances as a boy were not many. With Mr. Skinner and Ada Rehan, as a young man, he appeared in The School for Scandal, The Merchant of Venice, The Taming of the Shrew and earlier, with Mr. Skinner, in Lazarre. More recently he was seen in vaudeville in support of Emil Hoch in a playlet called Love's Young Dream.

Bobby Barry, with Georgie Mack, appeared in support of Joseph Hart and Carrie De Mar in Foxy Grandpa only a few seasons ago, the two boys playing the mischievous grandsons of the comic supplement old gentleman. Both were quite youthful then, but in the intervening seasons they have grown a bit. Bobby Barry, a brother to the charming and ebullient Lydia of the same name, played Skeeter in A Stubborn Cinderella at the Broadway last season, and Georgie Mack divided the season between Captain Clay of Missouri, with David Higgins, and Gus Edwards' vaudeville sketch, Thirty Minutes at Sheepshead. Young Mr. Mack, by the way, is another of the boy actor lik who has been featured over the bloody, heroic trail of melodrama.

And so one wonders as one watches little John Tansey or Donald Gallaher now, will they, as well as the rest of their youthful contemporaries whom one sees in the Broadway theatres now and then, pass through that awful "boy actor" period as unspoiled as Eddinger, Woodruff or the few, the very few, others?

## LULU GLASER'S PLAY ANNOUNCED.

The Shuberts announce The Girl from the States as Lulu Glaser's starring medium for next year. This is a musical comedy by Glen MacDonough, music by Baldwin Sloan and Raymond Hubbell.

The story deals with the adventures of an American girl who is in Paris under an assumed name.

Engagements announced are Connie Ediss, Alexander Clarke, Roy Atwell, George Leon Moore, William Danforth, Eugene Redding, M. L. Alsop, Wilmer Bentley, Nellie Follis and Jolyna Howland. There will be a large chorus.

## NEW TRIAL IN CASINO SUIT.

The Appellate Division of the Supreme Court has granted to Henry B. Sire a new trial of the suit in which a verdict for $26,280 was given to the Shuberts against Mr. Sire. The origin of the suit was in the lease of the Casino Theatre, the Shuberts paying Mr. Sire $20,000 for the release of a year's oral lease he claimed to have. Afterward they sued to recover, alleging Mr. Sire had no such lease and won their suit.

## THE FAVERSHAM PLAYS.

Preparations are well under way for the two productions which William Faversham has announced he will make next season, Stephen Phillips' Herod and Richard Le Gallienne's adaptation of the Orestes of Euripides. Mr. Faversham, now in Europe, will take up the active preparations for the productions immediately upon his return to New York.

## MELVILLE ELLIS BRINGS A NEW PLAY.

Melville Ellis, musical director for the Shuberts, returned from Europe on the *Kaiser Wilhelm der Grosse* July 13 and brought with him Die Sprudelfee, a musical comedy success in Berlin.

# THE ACTORS' SOCIETY.

## THE PLAY-READING COMMITTEE SIFTS ITS CONTRIBUTIONS.

### A Play to Be Chosen for Early Production—Charles McGrath Donates a Gold Medal for a Good Purpose—George Henry Trader's Long Season—Vacation News of Members.

George Henry Trader.

The interesting picture printed above is a photograph of a cast of George Henry Trader, made by Dr. Carl H. Case, of Milwaukee, as Mr. Trader appeared after a long season of fifty-one weeks of acting and stage-directing. In June of last year, immediately after the closing of his season with Maude Adams, Mr. Trader opened with Manager Arthur S. Friend in Milwaukee for a Summer engagement with the Friend Players. At the termination of that Summer engagement he was immediately re-engaged for the Winter season of forty-three weeks, which long run he has just concluded. Not alone has Mr. Trader's season been a long one but it has been a remarkably busy one. He has staged such big productions as Sweet Kitty Bellairs, The Rose of the Rancho, Hamlet, and Romeo and Juliet, and in all the plays of the season excepting eight he has appeared himself, acting such roles as the Shaughraun, Charley's Aunt, Dr. Juttner in Old Heidelberg, and the Earl in Little Lord Fauntleroy. He has also staged and played the principal role in his original comedy, Where Was Simon? Mr. Trader's play was very well received, all the Milwaukee papers without exception being most favorable in their reviews. At the closing performance of Mr. Trader's engagement with the Friend company the actor was the recipient of many gifts from Milwaukee theatregoers who admired his work while with that organization, and the hearty applause brought forth speeches from the other principal members of the company and finally from Mr. Trader himself. The actor is now enjoying a well-earned vacation and rest, spending most of his time in and around New York.

Despite the sultry weather the Play Reading Committee has not been idle, but has remained busily at work sifting the good from the bad among the many manuscripts submitted to it. The promising material has dwindled down to five plays, and the Board of Directors has empowered the committee to choose one of these for early production. Since receiving this authority the members of the committee have already had one session, and after consideration one of the five plays was decided to be unsuitable and from the remaining four, therefore, the choice for production will be made. During the current week the committee is to meet again, and at this meeting, by the way, a new method of reading the manuscripts is to be adopted. Instead, as heretofore, of having the play read by one person to the listening committee, the various parts are to be distributed among the committee and the play practically "acted out." In this way, it will readily be seen, the merits or faults of a piece can be more easily discovered. An excellent production and a very adequate cast is promised the chosen play.

Charles McGrath has donated to the society and passed to the board of directors a beautiful gold medal about the size of a 10-dollar gold piece and appropriately engraved with the seal of the society, which Mr. McGrath wants presented to the member who secures the largest number of new members during the year from June 1, 1909, to May 31, 1910. The idea, such a splendid one, has been warmly received and good-natured rivalry for the coveted prize promises to be keen. It is safe to say that the membership list, already large, will show many new names before June 1 next year.

Susanne Willis, with the closing of Havana at the Casino, is keeping cool and comfortable and coming to Broadway only as often as absolutely necessary, pending the resumption of the Havana run in a week or two.

Earle Williams, last season at the Hudson in The Third Degree, is at Lake Hopatcong (we hope we've spelled it correctly, but it's too warm to be finnicky about it), N. J., for the Summer.

Ogden Crane, who scored something of a success in Keegan's Pal in Chicago recently, has been engaged by Klaw and Erlanger for The Round Up next season.

On the *Adriatic*, arriving in New York last Thursday morning, were Edward O'Connor and John Birch, both fresh from London successes. Mr. O'Connor appeared in England in The Star Bout and Mr. Birch was presenting, in the vaudeville theatres also, his familiar and funny "The Man with the Hats" turn.

Richard Taber, last season with The American Idea, is Summering at Atlantic City.

Royal Tracy, having closed with the Cook Stock company in Hartford, Conn., has gone to his home at Scranton, Pa., where Mrs. Tracy and little Mr. Tracy, Jr., the latter but a few months in this world, have been waiting for him to join them for the Summer.

Carrie La Mont has been engaged by A. E. Caldwell, manager of Bernard Daly, to support Mr. Daly in a new play, Sweet Innisfallen, which opens early in September, to tour the United States and Canada.

## THE GAY HUSSARS PRODUCED.

### Savage Production at Atlantic City—Shuberts Continue Their Preparations.

Under the title of The Gay Hussars Henry W. Savage produced an English adaptation of Ein Herbstmanœuvern at the Apollo Theatre, Atlantic City, N. J., on July 15.

The German original is by Emerich Kalman and Karl von Bakonyi; the English version produced by Mr. Savage was made by Maurice B. Kirby, with lyrics and music by Grant Stewart. The operetta is in three acts and deals with a love story developed in connection with the Autumn manœuvres of the Austrian army.

Mr. Savage's production was made much earlier than he had intended because of the announcement made by the Shuberts that they, in connection with Lew Fields, had secured the American rights to the play and intended to produce it in a version made by Glen McDonough. In Mr. Savage's production were George S. Tremble, Florence Reid, Anna Bussert, Orrin Johnson, Robert Young, Alonzo Price, Bobby North, Muriel Terry, Will H. Denny, Frank Montgomery, Seymour Rose, and Ilon Bergere.

To THE MIRROR Mr. Fields said on Friday: "Mr. Savage's production has in no way upset our idea that we own the American rights to this play. We are still at work on our production, and the play, under the title of The Fall Manœuvres, will be seen in one of the Shubert theatres in New York on Sept. 6. Probably it will be at the Casino, but that is not yet definitely settled."

## IN HAYTI IS THE NAME.

McIntyre and Heath in Hayti is the title decided on for the new play in which McIntyre and Heath are to be seen at the Circle Theatre, Aug. 30. The comedy is in three acts, the book by John J. McNally, the lyrics by William Jerome and the music by Jean Schwartz. The entire cast will be as follows: Geronimo Jobbs, James McIntyre; Jasper Johnson, Thomas Heath; Bizzy Izzy Rosenstein, Julian Rose; Timothy Burke O'Mally, Toby Lyons; Rosy Rosenstein, Mabel Sealby; Colonel Scott, Alfred Fisher; Clara Scott, Marion Stanley; Harry Holbrook, John H. Pratt; George Scott, Carl McCullough; Ann Eliza Space, Lena Merville; Ruth Ann Morgan, Jane Burby; Bertie, Fletcher Norton; Otto Wynne, Otto Johnson; Florence Forcum, Adele Rowland. The first performance of the play will be given at the Euclid Avenue Opera House in Cleveland, Aug. 23.

## AN AMUSEMENT COMPANY DISSOLVES.

The United States Amusement Company, a New Jersey corporation, was dissolved July 15. This is the corporation formed by Klaw and Erlanger and the Shuberts at the time when they invaded the vaudeville field.

Officers of the dissolved company were A. L. Erlanger, president; Lee Shubert, vice-president; Marc Klaw, treasurer; Louis F. Werba, assistant treasurer; James P. McGovern, secretary; directors, the before mentioned officers and Jacob L. Shubert, New York; Al. Hayman, New York; Moses Reis, New York; George B. Cox, Cincinnati; Joseph L. Rhinock and William E. Holmwood, Newark.

The authorized capital of the dissolved company was $1,000,000.

## W. A. BRADY MAKES CHANGES.

A rearrangement of plans for A Gentleman from Mississippi gives the following:

The company which James Lackaye is to head will cover the West from the Mississippi to the Coast.

The company which is to play the South will have Robert A. Fischer at the head.

Thomas A. Wise will be seen in Boston, Philadelphia, New England and other points close to New York.

The cast seen in Chicago headed by Burr McIntosh will be seen in Pittsburgh and Middle West territory.

## TWO STARS IN THE DEBTORS.

Digby Bell and Kathleen Clifford are to be co-stars in James Allison's production of The Debtors, which opens at Buffalo Sept. 6.

The Debtors is from the novel of Charles Dickens' "Little Dorrit." Franz Schoenthau made a German play of the novel, calling it Kleine Dorrit. From this German play Margaret Mayo has adapted the English version and called it The Debtors.

The play has already been seen in Providence and New Haven.

## LOUIS CALVERT ARRIVES.

### The English Actor and Stage Manager Enthusiastic Regarding the New Theatre.

Louis Calvert, the eminent English actor and stage manager, who has been appointed one of the producers in charge of the presentations to be made at the New Theatre the coming season, arrived in New York on the *Minnehaha* last Monday. Mr. Calvert, for the time being, registered at the Hotel Majestic, at Central Park West and Seventy-second Street, accompanied by Mrs. Calvert and his daughters, the Misses Patricia and Beatrice Calvert. The actor had little to say at this early day of his plans in connection with his new post, save to express the hope of a successful inaugural season. He is most enthusiastic regarding the New Theatre and its plans.

On the eve of his departure from London, Mr. Calvert was tendered a dinner at the Garrick Club in that city by Sir Herbert Beerbohm Tree, at which the guests included Arthur Bourchier, Comyns Carr, William Archer, W. L. Courtney, Golden Bright, Martin Harvey, Robert Lorraine, Henry Ainley, Fred Terry, Ben Webster and Austin Brereton.

It is not out of place at this time to give in detail the career of the man who promises to be an important factor in the development of the theatrical ideals which the New Theatre is intended to represent. Louis Calvert was born in Manchester, England, in 1859, the son of Charles Calvert, an actor renowned for his Shakespearean productions in that city. Young Calvert made his first appearance at the Theatre Royal, Durban, Natal, in 1878. The following year he appeared at the Theatre Royal in Melbourne and in 1880 returned to England to tour with John Dewhurst, Miss Wallis and Osmond Tearle. About this time he also played a stock company engagement with Sarah Thorne at Margate. In 1886 he played at the Drury Lane in A Run of Luck and the next year was a member of Henry Irving's company at the Lyceum. His most important subsequent appearances were all made in London. In 1890 he formed his own company and presented notable Shakespearean revivals, Ibsen's Rosmersholm, Goethe's Clavigo, Browning's The Blot on the 'Scutcheon and The Enemy of the People. With this company he went on tour and on his return he became identified with Beerbohm Tree in several of that actor's Shakespearean productions, assisting materially, particularly in the success of Julius Cæsar at His Majesty's Theatre. In 1900 he staged Cyrano de Bergerac at Wyndham's. The next year he appeared with Julia Neilson in Sweet Nell of Old Drury at the Globe, and in 1903 played in Sunday at the Comedy. When the Shaw plays were at the height of their popularity in London Louis Calvert played John Broadbent in John Bull's Other Island and the waiter in You Never Can Tell at the Court Theatre in 1905. Later in the same year he appeared at Wyndham's in Captain Drew on Leave and returned again to the Court to play in Major Barbara. In 1906 he took over the London New Theatre for the Autumn season and produced successfully a comic opera called Amasis. At the Haymarket in October, 1907, he produced Sweet Kitty Bellairs for Frederick Harrison, appearing himself in the play as Colonel Henry Villiers. In that production Eva Moore (Mrs. H. V. Esmond) was the Kitty, the role played in this country by Henrietta Crosman. During this same engagement Mr. Calvert produced a one-act play called The Nelson Touch, which preceded the performance of Sweet Kitty Bellairs after the latter play had been shortened by one act to please the English tastes. In The Nelson Touch Mr. Calvert played the leading role. When Paid in Full was given an English production in London in September, 1908, Mr. Calvert was the Captain Williams, and although the Walter play was not a success abroad, Mr. Calvert's characterization came in for great praise. In November of last year Mr. Calvert played Pistol in Lewis Waller's production of King Henry the Fifth at the Lyric Theatre, London, and when in February of the current year Beerbohm Tree revived Henry Arthur Jones' play, The Dancing Girl, at His Majesty's, Mr. Calvert was the pious father of the heroine. About two months ago, in May, he was the Falstaff in Lewis Waller's revival of Henry the Fourth at the London Lyric, when the cast, by the way, included our own former "Shavian" player, Robert Lorraine, as Prince Hal. Earlier in his career Mr. Calvert has played Svengali in Trilby, Antony in Antony and Cleopatra, and when Arthur Wing Pinero's The Thunderbolt was produced at the St. James in May of last year he was an important member of a cast that included George Alexander, Mabel Hackney, whom we in America saw last with her husband, Laurence Irving, in The Incubus at the Hackett this Spring, and Stella Campbell, the daughter of Mrs. Patrick Campbell. Many years ago, during the season of 1887-88, Mr. Calvert visited this country as a member of Mrs. Langtry's company.

## FREDERIC THOMPSON'S PLANS.

### This Busy Manager Announces Eleven Attractions for Next Season.

Frederic Thompson will have eleven attractions next season, as follows:

Mabel Taliaferro in Springtime, a new play by Booth Tarkington and Harry Leon Wilson.

The Assassin, a new play by Eugene Walter, with a male star whose name is not yet announced.

The Fool's Comedy, a new play by J. Hartley Manners, with a male star.

Two new plays by Porter Emerson Browne and one old one, A Fool There Was, in which Robert Hilliard will continue.

Two companies playing Polly of the Circus. Edith Taliaferro will be featured with one company and in the other no one will be featured.

Robert Ober in Brewster's Millions, making the fourth season of this successful play.

Via Wireless, with the original company which presented it at the Liberty Theatre.

A new play, unnamed, said to be by a well-known novelist and a celebrated actor dramatist.

## THE CLIMAX ROAD COMPANIES.

The five companies which will produce The Climax on the road this season will have their premieres as follows: Powers' Theatre, Chicago, Aug. 2; Mason Opera House, Los Angeles, Cal., Aug. 16; Southern Theatre, Columbus, O., Aug. 30; Taylor Opera House, Trenton, N. J., Sept. 6; Academy of Music, Richmond, Va., Sept. 23.

The English production of this play will be made at the Vaudeville Theatre, London, Sept. 6.

The company which is now presenting The Climax at Weber's Theatre will be sent to Chicago for the Powers' Theatre engagement, and a new company replace them at Weber's. This will make six companies simultaneously producing The Climax in the United States.

## A NOTED CHINESE ACTOR DIES.

Chin Sam, the oldest and best known Chinese actor in America, died in his room over the Chinese Theatre in Doyers Street on July 16.

Chin Sam was an actor in China from early boyhood, but was stolen by slave traders and sold to a Cuban plantation owner, who put him to work in the fields. In 1881 he made his escape and came to New York. He appeared with much success in the Chicago Chinese Theatre during the World's Fair. From there he returned to New York, and has played at the Doyers Street Theatre for sixteen years.

The body lay in state in the Chinese Theatre July 15 and 16 and the funeral was held on the 16th.

## THE OPENING OF DALY'S.

Daly's Theatre, so it is announced from the Shubert offices, will reopen Monday, Aug. 2, with the first production in New York of a new play by George Cameron, entitled Billy. The play, a comedy in three acts, will be interpreted by a cast including Sidney Drew, Jane Marbury, Mrs. Stuart Robson, Caroline Harris, Bernice Golden, Madame Nurendorff, Robert Majchein, Franklyn Jones, James Cooper, Joseph Dailey, Charles Clugston, George Le Soir, and Spottiswood Aitken. ("George Cameron," be it known, is Mrs. Sidney Drew and the author of the play Agnes, in which Nance O'Neil appeared at the Majestic Theatre early last season.)

## THE FORTUNE HUNTER OPENS LABOR DAY.

The Fortune Hunter, by Winchell Smith, author of Brewster's Millions, will open its Broadway engagement at the Gaiety Theatre on Labor Day. In the cast will be John Barrymore, Forrest Robinson, Mary Ryan, Eda Bruna, Hale Hamilton, Walter Horton, George Loane Tucker, Sidney Ainsworth, Edgar Nelson, J. C. Brownell. The new comedy deals with life in the city and country.

## THE GOLDEN GARTER.

Marguerite Clarke, but lately of The Beauty Spot, is to appear at the Suburban Garden, St. Louis, Aug. 18, in a new play by Edward E. Kidder to be called The Golden Garter. It is not a musical comedy but a "straight" play, furnishing Miss Clarke with an opportunity to do some real acting.

# GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Charm of manner and ability won for Minnie Barrie, the versatile ingenue of the Colonial Stock company, a large personal following during that company's recent engagement at Columbus, O., and the ovation accorded her at the closing performance

*Photo White.*

was as notable as that usually given a star. Appearing in many difficult character comedy parts, Miss Barrie was a surprise to her audiences and gained flattering comments from the local critics. Her career dates from the Sam Shubert Stock company of Syracuse, N. Y., in which she appeared in juvenile roles. The following year she played Little Miss Muffet in Klaw and Erlanger's Jack and the Beanstalk. This was followed by six years' experience in different road companies. At the opening of last season Miss Barrie was cast for the part of Elsa in Barton and Company's The Devil (the Western company), which she filled with ability. Following the close of this company she joined the Colonial Stock company at its formation and continued with it throughout the engagement. The parts of Phœbe Puckers in The Prince Chap, Maria in Twelfth Night and Dona Maria in The Palace of the King won for Miss Barrie the highest praise. Naturally witty and vivacious, she seems fitted by temperament for the youthful comedy parts which she carries so gracefully.

It will be of interest to old-time theatregoers who were wont to admire Isabel Freeman, formerly leading woman with Edwin Forrest in the late sixties, that, still active, well and happy as the wife of George L. Norton, the editor of the *Marine Journal*, she fills an important social position in New York charmingly.

The International Grand Opera company in billing their production of Mascagni's L'Amico Fritz at the Princess Theatre, San Francisco, June 6, as the first production of the opera in America, were in error. The opera was first produced in America on June 8, 1892, at the Grand Opera House, Philadelphia.

The British Empire Shakespeare Society will give four performances of Much Ado About Nothing at Stratford-upon-Avon in the Shakespeare Memorial Theatre during the week of July 26.

Henri Fevrier, composer of Monna Vana, is writing an opera based upon a poem of Alfred de Musset called "Carmosine."

Klaw and Erlanger have engaged Katherine Roberts for one of their musical comedies next season. Miss Roberts is a niece of the late Tony Pastor.

It is reported in London that His Borrowed Plumes, the play by Mrs. George Cornwallis-West, recently produced for four matinees in London, may be seen in this country next season.

Harriet L. Brayton, of Fall River, Mass., gave an elaborate "At home on the lawn," July 9 on the grounds of her magnificent estate, Highland Road. Invitations to the number of over 400 were issued, and the attendance was composed of the wealth and fashion of the city, many returning from their Summer homes for the occasion. Miss Brayton offered for the entertainment of her guests A Midsummer Night's Dream by the Ben Greet Players, on the lawn, with trees and shrubbery forming the stage settings, and the players did full justice to the play. This was the first time that a dramatic production was ever given out of doors in this city.

It is said that Antoinette Perry, leading woman for David Warfield, is to marry Frank W. Frucauff, of Denver, Colo., and retire from the stage.

Margaret Anglin in The Awakening of Helena Ritchie will open her season at Asbury Park, N. J., on Sept. 11, coming into the Savoy Theatre, New York, on Sept. 20.

The success of A Gentleman from Mississippi as a Summer roof garden attraction has been such that Brady and Grismer have announced that next Summer they will have two or more attractions ready for aerial production. Heretofore, musical comedy has always been considered the most suitable form of entertainment for such amusement places.

Jeanne Millard has signed for her fourteenth season with 'Way Down East.

W. A. Brady has engaged W. F. Canfield for A Gentleman from Mississippi.

Wilbur Higby and Mrs. Higby, to whom a daughter was born last month, are now in St. Louis, where Mr. Higby is supporting Wilton Lackaye. Mr. Higby will be seen in an important role in the new play which Mr. Lackaye is soon to put on in St. Louis.

In the presence of about 500 members, the Elks of Reading, Pa., dedicated their new clubhouse, June 30. Allentown, Philadelphia, Lebanon and Norristown were well represented, and the exercises were conducted by Deputy Grand Exalted Ruler Charles H. Palmer, of West Chester. The orators were Jerome Fisher, of Jamestown, N. Y., and Congressman James K. Tener, of Charleroi, Pa., past grand exalted ruler.

Ted Breton and Corinne Runkel, who have been associated theatrically for the past fourteen years, were married at Durham, N. C., on July 7, Miss Runkel's twentieth birthday. The ceremony occurred at the Summer home of the bride's parents, and was attended by many guests from distant points, including Chicago, New York and Tampa, Fla. Representatives of every department of the city of Durham were present, the bride and groom having been members of the Breton-Runkel Stock company in that city for the past four Summers.

Charles Stanley, for many years identified with light opera productions, has been engaged for the role of General Livingston in A Woman's Way next season.

Wagenhals and Kemper have engaged Benjamin F. Wilson to play Jimsey Smith in Paid in Full when the Walter play reopens the Astor Theatre, Aug. 2.

Leslie Morosco has been engaged by W. A. Brady and Joseph R. Grismer to play Bud Haines, in A Gentleman from Mississippi. This is the part originated in New York by Douglas Fairbanks. Mr. Morosco will go with the Coast company; his popularity in the West is unquestioned, he having starred at the head of his own company for a number of years.

John Maurice Sullivan, who is to play the thief in The Coast of Chance, will be a guest of Hamilton Reville in London next month, and the two will look over Scotland Yard together. Rehearsals for The Coast of Chance begin early in September, and the play will open about the middle of October.

George M. Belden is the stage manager chosen by Wagenhals and Kemper to direct rehearsals of the Paid in Full company, which will reopen the Astor Theatre Aug. 2.

Henry B. Harris has engaged Ethel Brandon for an important role in On the Eve, Martha Morton's play, to be seen at the Hudson early in the season.

Mr. and Mrs. Beecher Furness (Mrs. Edith Ellis Baker) have taken a house, 51 Lexington Avenue, and are at home to their friends on Saturday evenings.

Earl K. Mitchell, who has been spending the Summer at El Paso, Tex., is on his way to New York.

John H. Naylor represented the Burlington, N. J., Lodge of Elks at the convention held at Los Angeles, Cal.

Julia Mackay has been granted a divorce by Justice Stapleton in an undefended action from Edward Mackay, formerly leading man of the Crescent Theatre Stock company in Brooklyn.

Sibyl Anderson arrived in New York on the *Teutonic* last Monday and soon afterward was engaged to appear in The Motor Girl at the Lyric Theatre.

Lew Fields has engaged Gertrude Barthold for Topsy Siegrist's former role in The Girl Behind the Counter.

Henry Crosby and Mabel Dillingham (Mrs. Crosby) will be members of Kirk Brown's company again next season, making their third season with Mr. Brown. As heretofore, Mr. Crosby will assume the heavy and Miss Dillingham the ingenue role.

Manager Max Rosenberg will send The Girl of the Sunny South on tour the coming season. Rehearsals will begin at Clinton, N. J., Aug. 7 and open a week later. Maxine Rosebery, Edward Baker, Edward Rennie, Charles Clayton, Harold Wilson, Maude Wilson, Maud Rodney, Charles Lapell and William O'Rourke have been engaged for the company.

Adrienne Angarde and Pope Stamper have been engaged by Charles Frohman for A Dollar Princess. They will sail from London in August to begin rehearsals here.

Kathryn Osterman has been engaged by David Belasco for Is Matrimony a Failure?

A movement is on foot to erect a statue of Bedrick Smetana, the Bohemian composer.

Annie Dirkens, who was engaged by Henry Savage to sing in one of his Viennese comic operas in this country, has been taken ill and the engagement temporarily cancelled. She will go to Franzenbod for her health.

In trying voices for the chorus of his Philadelphia opera, Oscar Hammerstein had 968 applicants. Of these 83 were tentatively chosen.

Charlotte Walker (Mrs. Eugene Walter) narrowly escaped drowning in the surf at Chelsea July 12. She was rescued by a man who refused to give his name.

Olive Temple will play the leading female role in The House Next Door with J. E. Dodson when the play resumes its run at the Gaiety Theatre, Aug. 2. Miss Temple last season supported Julia Marlowe in The Goddess of Reason, and she was also in the New York and London production of Mr. Hopkinson.

It is reported that Madame Lillian Nordica is to be married to George W. Young, a New York financier.

Louise Rial has been selected by Henry B. Harris for an important role in his production of The Earth. Miss Rial has just closed her season in support of Mary Mannering.

The many friends of Nellie Fillmore will be very glad to learn that she is recovering rapidly from the serious operation which was recently performed upon her at St. Joseph's Hospital, Chicago. Miss Fillmore expects soon to be at her home, 541 Garfield Boulevard, Chicago, where she will be glad to hear from her friends.

Joseph Weber has decided to set aside one evening a week of The Climax for musical organizations. The first of these evenings will be on July 26, when 200 members of a choral society will see the play.

Helen E. Brien, who was known on the stage as Helen Blythe, is contesting the will of her father, the late Col. H. J. Bly, owner of the Hotel Plaza, Asbury Park, N. J. The estate is valued at about $30,000. By the terms of the will Mrs. Brien was left $100 a year and provision was made for her support and necessary clothing.

Rehearsals of Beverley of Graustark begin Aug. 1, and the opening date is Aug. 21. The tour includes the Pacific Coast and a Broadway engagement in the Spring.

Mary Fernier has been engaged by W. A. Brady for a role in Grace George's company.

Edgar T. Smith will write the musical comedy in which Lew Fields will star Marie Dressler. The play will open about Oct. 1.

Henry Stanford returned last week on the *Minnehaha* after a short stay abroad. Mr. Stanford will be remembered for his performances in The Dawn of To-morrow.

Joseph Wright has been re-engaged to play Jimmy Logan with the Human Hearts (Southern) company.

George T. Meech, a former actor, who has deserted the profession for the real estate business, has issued an invitation to his friends in the profession to visit him at the Beechhurst Yacht Club, which he is promoting. Mr. Meech has also purchased from the Shore Acres Realty Company a beautiful home at Beechhrust.

J. H. Twogood, MIRROR correspondent at Boise City, Idaho, celebrated his eighty-third birthday July 12.

Louise Randolph, at present playing at Keith's Theatre, Providence, has been engaged by Charles Marvin for leading business at his Marlowe Theatre in Chicago, opening the latter part of August.

Joseph Weber and his company in The Merry Widow and The Devil will begin their tour at Nawark, N. J., on Sept. 13. The tour will include the Pacific Coast States.

Helen Redmond and Frank Mayne will be members of Joseph Weber's company this season in The Merry Widow and The Devil.

Yorke and Adams start rehearsals for their new play, In Africa, July 26. The company, including chorus, will number about fifty. The tour is under the direction of B. E. Forrester, with Edward E. Daley as acting manager and George A. Florida in advance. The opening date is Aug. 21.

Edgar L. Davenport has been re-engaged by Charles Frohman for next season.

Howard Cecil Barnes has joined a prominent Boston society woman in collaboration on a new play for a prominent star.

The Sherman Brown Stock company and the Arthur S. Friend Players of Milwaukee are now amalgamated and are appearing at the Shubert Theatre in that city.

Edwin August opened last night at Weber's as the young doctor in The Climax, the role formerly played by William Lewers. Mr. August's interpretation was very well received.

Leonard Shepherd is well known as an adept at make-up. So horrible was his make-up for Caliban in The Tempest, the part he has just finished playing, that not only could he not get the children to jump on his back, as they were supposed to do—

*Photo Bangs, N. Y.*

as little devils—at the end of one act, but they absolutely refused to come near him at all even for him to explain that there was nothing really for them to be afraid of. And on one occasion the entire ladies' orchestra, who were accompanying the play at an outdoor performance, left their instruments and disappeared into an adjoining shrubbery as he crawled across the stage toward them in the moonlight. Mr. Shepherd, with Mrs. Shepherd (Helena Head), who was with E. H. Sothern again the past season, playing her old part of Florence Trenchard in Lord Dundreary, sailed for Europe on July 3, and after a short stay in France will go on to London. They expect to be back in New York early in September.

In connection with the grand opera which Harry B. Smith is to write on the plot of Trilby, Paul M. Potter threatens interference, alleging that all rights of production of any version of the story belong to him.

Homer Lind, who is to appear during the coming season in Bronson Howard's last play, entitled The Inner Man, which is to be presented under the direction of Gus Hill, has been specially engaged to appear in the stellar role of Baron Rudolph, a play made famous by the late George S. Knight and slated for a revival in Binghamton, N. Y., during the week beginning July 19. This is the first production given Baron Rudolph in a number of years.

Marie Nordstrom will again be seen in Mary Jane's Pa next season.

Jane Grey has been engaged by David Belasco for the new Leo Ditrichstein play, Is Matrimony a Failure?

One hundred friends of Eva Tanguay from Holyoke, Mass., her birthplace, attended the performance of The Follies of 1909 last night.

Louise Pounds has been engaged for A Dollar Princess. Miss Pounds is a sister of Courtice Pounds, the English comedian.

Maude Adams has presented to Battery A, of the Massachusetts State Militia, the colors she carried as Joan of Arc in the recent performance in the Harvard Stadium.

Chorus rehearsals for the preliminary, or educational, season of grand opera at the Manhattan Opera House began yesterday morning.

Frank E. Morse has been engaged by Edward C. White as business manager of the company which will play David Copperfield. Their season opens Aug. 30.

Tess, a grand opera made from Thomas Hardy's novel, "Tess of the D'Urbervilles," was sung in London July 15, the Queen being in the audience. The libretto is in Italian and is by Luigi Illica. The score is by Baron Frederic d'Erlanger. The reception was not favorable.

Henry Gerdes, of Brooklyn, has brought suit for $5,000 against Al. Reeves, alleging that he received serious injuries from Mr. Reeves' auto on July 5.

Ben Johnson, who was the original Jimsey in Paid in Full, was a very busy man last week, rehearsing for The Only Law in New York every day and delivering his monologue at Keith's, Philadelphia, twice a day.

# News of the Stock Companies

Harry S. Hadfield has signed with John Mason in The Witching Hour company as stage director. The season opens July 22 at Atlantic City, N. J. John W. Sherman will be with Henry B. Harris's The Traveling Salesman company, playing a comedy role, next season.

When Florence Roberts was suddenly taken ill while playing with the stock company at the Alcazar Theatre, San Francisco, two weeks ago, Louise Brownell went on and played the title role of Sapho on one day's notice. She was well received.

Wilfred Young, who has just finished a ten weeks' engagement with the Castle Square Stock company, Boston, is playing a special engagement with the Albee Stock company at Keith's Theatre, Providence.

Carroll J. Barrymore, who is playing juveniles with the McCullum Stock company, Peak's Island, Me., has been engaged for the Shuberts next season.

Ynez Seabury, who took the first prize for being the prettiest baby at the Scranton *Times'* baby show at Luna Park, Scranton, Pa., July 8, is the daughter of Mr. and Mrs. Forrest Seabury, now playing with the Poli Stock company there. She was the honor guest at a stage reception July 15, and after the matinee performance many of the patrons remained to admire the little beauty.

Poli's Stock company at Wilkes-Barre, Pa., entered upon its fourteenth successful week July 12 in Mam'selle, a musical comedy, and scored a big hit. Crowded houses are the rule at every performance, and the company has won favor with Wilkes-Barre audiences. Manager Poli is much pleased with his initial season and is already making elaborate plans for next season. Marguerite Fields is the most popular leading woman ever seen here and has won praise from the local press and public. Franklyn Munnell is a prime favorite and Harry Stafford, Brandon Evans, Frank Darien, Claudia Lucas, Thornton Friel, Loretta Wells, Bijou Washburn, Mazie Sinclair, and the other members have made a host of admirers by their clever work. Manager W. D. Nealand has announced Charley's Aunt as the attraction July 19-26, with Madame Sans Gene to follow.

Charles Balsar has been engaged to open as Prince Karl in Old Heidelberg for a special six weeks' season with the Orpheum Players, Philadelphia, commencing Aug. 2. This will be followed by a production of The Lady of Lyons, in which he will play Claude Melnotte. At the conclusion of his engagement with the Orpheum company Mr. Balsar will return to New York and prepare for his opening in that city.

The Alhambra Stock company, at the Alhambra Theatre, Chicago, is now in its eleventh week of good business. The company numbers twenty-eight, besides two scenic artists. Sam Morris is stage director; Beulah Poynter, leading woman, and Dell Henderson, leading man.

Harrington Reynolds, of the Hunter-Bradford company, will go to the Cook Stock company, Springfield, Mass., at the close of his Hartford, Conn., engagement.

Louise Langdon, who played the feminine lead in Old Heidelberg at the City Theatre, Brockton, Mass., recently won much praise. She is a member of the De Lacy Stock company.

Joe Machan's Stock company opened an engagement at the Nelson Theatre, Mt. Clemens, Mich., July 5.

Florence Ackley, of the Lincoln Park Opera company, has gained a host of admirers at Fall River, Mass., and is the most popular actress that has ever appeared at the Park.

George Arvine, leading man of the Forepaugh Stock company, will open his third season with this organization at Indianapolis, early in September

Our Own Players Stock company closed its season at the Main Street Theatre, Peoria, Ill., July 4. The organization was one of the best known there. The members have scattered: Lorin J. Howard, leading man, rejoins his own stock company in Chicago; Frederick Clarke joins a Seattle stock company; Charles C. Burnham enters a stock company in Milwaukee; Herbert Bethew and Miss Potter will start out with their own companies; J. C. Livingstone joins The House of a Thousand Candles company which soon starts rehearsals in Chicago; Isabelle Winlocke joins a Frazee attraction, and Jane Tyrrell and Irene Witt have attractive offers which they are considering.

Edward E. Vickery and wife (Ina Mae) concluded a two years' engagement with the De Lacy Stock company on July 3 and left Brockton, Mass., on the fifth to join a stock company in Syracuse, N. Y.

Maude Leone closed a very successful engagement with the Burwood Stock company at Omaha, Neb., June 1, and was sent at once by O. D. Woodward to the Lester Lonergan Stock, Kansas City, Mo., to play Olga in The Devil. Press and public of both cities have been very lavish with their praise of her work, and she is firmly established as one of the most clever young women in stock.

The success of the Paycen Stock company, featuring Rachel May Clark, has been above all expectations, and if it were not for the fact that the company goes into stock this Fall they would be able to fill in a season on return dates. The new scenery from Kansas City Scenic Company has arrived and makes quite an addition to this already popular company.

George Irving retired as leading man of the Wieting Stock company, at Syracuse, N. Y., July 3, and was succeeded by Willard Blackmore. After a short vacation Mr. Irving will join Francis Wilson's company.

B. Genevieve Baird, of St. John, N. B., has joined the May Hillman Stock company, opening at Bellow's Falls, Vt., July 12, in Woman Against Woman.

Edna Archer Crawford closed July 3 at Scranton, Pa., and will take a much needed rest. For next season she has signed with Henry B. Harris for his On the Eve company.

Helen Modjeska Storms, now at the Poli, Scranton, Pa., is the daughter of Assistant Chief Storms, of the Scranton Fire Department, who was at one time a very popular stock actor.

Blanche Shirley, who made her first appearance at the Poli, Scranton, Pa., is from the Poli Stock company, Hartford, Conn.

Mr. and Mrs. George Allson (Gertrude Rivers) have been engaged by Percy Williams for the Crescent Theatre, Brooklyn, and will open there in September.

Bartley McCullum was given a hearty welcome when he reappeared on the scenes of his former triumphs at Peak's Island, Me. It was here twenty-two years ago that he introduced the first Summer stock company, in a little theatre by the waterside, using coal oil lamps for lights.

Mabel Montgomery has been specially engaged as leading woman for Poli's Bridgeport Theatre Stock company, opening July 26. Miss Montgomery has had one of the most active seasons of her career in having been connected with a number of different organizations through various offers presented to her for stock and special production during the past season. Her popularity as a leading woman is well established and she seldom is disengaged. On her return from Bridgeport she will complete her plans for next season, which are not definitely settled, her desire being to secure an engagement to originate a new character in some Fall production.

A stock company composed of A. A. Cassis, M. Saheen, J. M. Robinson, C. E. Robinson and H. D. Robinson has purchased the Eagle Theatre, Charleston, W. Va., and will continue to operate the house as heretofore. H. D. Robinson will be manager.

Lee Baker and Edith Evelyn (Mrs. Baker) closed July 10 with the Lyric Stock company at Minneapolis, Minn., as leading man and leading woman after a season of forty-two weeks, and went to Milwaukee for a few weeks with the Sherman-Brown company before going to their home at Sparhill, N. Y. No more popular or capable leading people have ever headed a local stock company, and their departure is much regretted by the Lyric audiences.

The Bernard McOwen Stock company, playing over the Chamberlin-Kindt circuit, is meeting with unqualified success on every hand and gaining a host of friends. Mr. McOwen is supported by an unusually strong cast and has a splendid lot of plays in his repertoire. The cast includes Bernard J. McOwen, Roy Laidlow, J. H. Williams, Lester Nolliman, Williard B. Price, Bert LaRock, Thomas Watkins, Dan McOwen, Emilie Lessing, Mina Ketcham, Bess Stafford, Mae Roland, Blanch Long, and Professor Carl Roberts, musical director. After playing the airdome circuit this company goes into permanent stock.

Mr. and Mrs. Horace V. Noble were tendered a most enthusiastic farewell reception at the closing of the Lyric Theatre Stock company, Lincoln, Neb., July 10. A solid silver loving cup twenty inches high was presented by the representative patrons of the Lyric Theatre to Mr. Noble as the most popular leading man ever playing the city of Lincoln. A like tribute was passed over the footlights to Terese Lorraine (Mrs. Noble) in the form of a twenty-seven inch Tiffany vase inlaid with silver and suitably inscribed. Among other presents received were: Hand painted Dresden steins, silver remembrance spoons and flowers in great profusion. Mr. and Mrs. Noble have been specially engaged for next season by the management, and in the meantime will tour Colorado for a vacation.

## THE NEWLYWEDS AT ROCHESTER.

The Newlyweds and Their Baby will open at the Lyceum Theatre, Rochester, on Labor Day. In the cast are James E. Rosen, Countess Olga von Hatzfeldt, George P. Murphy, Irving Brooks and Leona Stephens. Mr L. Heckert is the stage manager.

## CONRIED SUIT SETTLED.

The suit for $90,000 which the late Heinrich Conried brought against the directors of the Metropolitan, alleging breach of contract, was settled with his executors out of court. The terms of settlement were not made public.

## LETTERS TO THE EDITOR.

### As to Child Actors.

DETROIT, MICH., July 12.

*To the Editor of The Dramatic Mirror.*

SIR.—THE MIRROR is to be commended for the common sense expressed in the editorial in the number of July 3, under the head of "An Illogical Law."

While the primary purpose of the law may be good to reach those that have small children under their control and allow them to overexert themselves, possibly by acrobatic acts, dancing or singing, to such an extent as to affect them physically, in drama the situation is different. The child is educated by learning its lines, this being a lesson in language that the school does not afford, and the associations of juvenile actors are often better than those of a child that is not on the stage, and in many instances their future prospects are much better.

There is nothing that will reach the heart of a stern father or mother auditor quicker than the pathetic situation of a small child on the stage. Robert Hilliard brought many a tear from parents in his The Littlest Actress, and I believe the pleadings of the child in A Night Before Christmas have converted many a toper. One seldom hears of the good influence of child acting, but one often hears the employment of a child on the stage condemned by those that are the least interested in the child's future. In drama the child parts are usually short and at times the child only works in one act, which permits the little player to get to bed at a reasonable hour. While it is a good thing to protect the children, there is unreason in some of the laws enacted.

JOHN J. BROWN.

### Play Piracy.

DALLAS, TEX., July 10.

*To the Editor of The Dramatic Mirror.*

SIR.—I would ask for a little space in your valuable journal to speak in behalf of playwrights and responsible managers. The new copyright bill has been passed by Congress and became effective July 1, 1909. It guarantees some protection to the man that makes the living of the majority of actors and actresses a possibility on the stage, and protection to the theatrical manager who wishes to give the public good productions. In the West and Southwest piracy waves its black flag in defiance and pirates laugh to scorn the owner or author of a play they happen to fancy. And managers who pirate plays offer butchered and altered productions of standard plays.

There are several managers out this way who pirate a play and consider it honorable. The Clansman, Paid in Full, Belle of Richmond, When We Were Twenty-one, A Message from Mars and others are used freely.

In Chicago there are several persons who send five or six plays "to be read," charging one dollar each. Result, the man that reads them selects one, pays one dollar, copies the other five, and sends them back as not wanted. A thief beating a thief! He has six plays for his dollar.

There are other managers out this way who pay royalty on one bill and pirate several. They advertise "all royalty bills." The public suffers in consequence by having to put up with bad, very bad, productions.

Another manager, with just enough brains to be miserable and dangerous, goes to a city, witnesses a late success, returns to his barnstormers and writes a play. He takes the ideas of the play he has witnessed and patterns it to suit his own ideas and cast.

There is a remedy. It is in organization of writers and responsible managers. The pirates believe they are too far away from the writer to attract his attention. Organization—a man in each and every State who would do nothing but travel, inspect and report to a general committee violators of the copyright law is the remedy. A few shining examples of a year in jail and a $1,000 fine would soon put the fear of violation in their hearts so deep it never would come out again.

Organization costs money, but the results would more than pay the cost. Every one would be benefited. Even the pirate would make money by playing royalty bills.

There are several chronic offenders out this way, and I believe they have reached the end of the lane that eventually turns and should be punished. Something should be done.

Yours truly, S. S. SEIBERT.

[There are already organizations of managers that are trying to punish piracy, and the new copyright law affords them opportunity to do so. Moreover, there are many State laws, recently enacted, that are effectual, and with proper action piracy can be prevented or punished.—ED. MIRROR.]

## E. D. PRICE WILL PILOT MRS. CARTER.

After a trio of so of season cruises over theatrical waters not always smooth, Mrs. Leslie Carter is to intrust her next season's tour to E. D. Price, a managerial pilot who in the past has made smooth sailing for starring craft near wreckage from rash guidance. Under Mr. Price Mrs. Carter will inaugurate a tour in September that will take her through the principal cities of the Northwest and the Far West.

## TWO NEW SHUBERT THEATRES.

The Shuberts have acquired the leases of the Nesbitt Theatre and the Grand Opera House, Wilkes-Barre, Pa. The Nesbitt will be booked by Stair and Havlin, while the Grand Opera House will be booked by the Shuberts themselves. Both houses were formerly in the Reis circuit.

## GEORGE IRVING.

*Photo by Dworf, Syracuse.*

George Irving has just returned from a most successful season in stock at Syracuse, where he has been featured as leading man with the Wieting Stock company in such plays as Man on the Box, When We Were Twenty-one, Strongheart, The Prisoner of Zenda, Rupert of Hentzau, The Pit, etc. Mr. Irving has been under Charles Frohman's management for the past twelve seasons, playing important roles with Maude Adams for seven years, and leading man with Francis Wilson the last three years. He has also played leads in stock companies at St. Paul, Minneapolis, Washington, Utica and Syracuse. He will spend the rest of the Summer at his cottage in Bayside, Long Island.

## MINIATURE THEATRE IN HOTEL.

A miniature theatre, soundproof, is to be built on the tenth floor of the Hotel Knickerbocker for the accommodation of the grand opera singers who live there during the season. Among the singers who live at the Knickerbocker are Messrs. Caruso, Scotti and Feinholz, and Madames Tetrazzini, Farrar and Fremstad.

## TO REMODEL CASINO INTERIOR.

Plans have been filed for remodeling the interior of the Casino Theatre. The improvements include new seats for the parquet floor, five new boxes on the mezzanine tier and filling in the ornamental work of the ceiling with layers of cement.

## NEW HEILIG IN PORTLAND.

A theatre to be called the New Heilig Theatre will be built in Portland, Ore., and completed by Jan. 1, 1910. Citizens of Portland have subscribed for $125,000 in bonds, the subscription list being open only a few days. The theatre will be located at the corner of Seventh and Taylor streets.

## MARCELLE CAST COMPLETED.

The complete cast of principals who will support Louise Gunning in Marcelle reads: Charles King, Nellie King, Pete Swift, Bert Merket, Harry Morey, Robert O'Connor, Norma Brown, David Bennett, Florence Rotherim, Henry Coote, and Jess Dandy.

## ROSE STAHL ENDS LONDON RUN.

Rose Stahl on Friday night brought to an end her long London run in The Chorus Lady, concluding one of the most successful engagements ever played by an American star in England. With her entire company she sailed for America on Saturday. The company will open in Boston.

## TRILBY IN GRAND OPERA.

Oscar Hammerstein has contracted with Harry B. Smith to make Trilby into a grand opera, and with Reginald de Koven to write the score. Trilby is to be sung both in New York and Philadelphia. With Natoma, this will give Mr. Hammerstein two grand operas by American librettists and composers.

## BICKEL AND WATSON WITH GENEE.

The principal comedians in support of Mlle. Genee, in the new musical production in which the dancer will be starred by Klaw and Erlanger next season, will be Bickel and Watson. The starring tour of that team under the management of Florenz Ziegfeld has been postponed.

## ALCIDE LUPIN.

When Charles Frohman presents Alcide Lupin at the Lyceum Theatre late next month Doris Keane will be the star of that production and William Courtenay will play the title role. The cast will number twenty-two players.

# CHICAGO'S SUMMER PLAYS

## Growth of Neighborhood Theatre Idea—Sans Souci Park Theatre Changes Hands—Annie Yeamans Celebrates Anniversary—Blue Mouse Company Gives Party—Gossip.

(*Special to The Mirror.*)

CHICAGO, July 19.—Out of many rumors of theatres comes a fact: A handsome theatre will be built at once adjoining the new Blackstone Hotel in Hubbard Court, which is a square south of the Auditorium Annex, between Michigan Boulevard and Wabash Avenue. The Blackstone Hotel will be the St. Regis of Chicago, and the theatre, belonging to the owners of the hotel property, will be one of the most ornamental buildings in the city. The interior will be elegant. Unusually roomy seats with two arms for each and every chair and plenty of space between the rows are promised. The theatre has been leased to Charles Frohman and the firm of Klaw and Erlanger. Harry Powers has been announced as the manager.

The building of the Blackstone, as George Warren, assistant manager of McVicker's, points out, makes Chicago's new southern theatre center rival the Randolph Street district, which is just receiving an addition—the Cort Theatre. In the southern center will be the Studebaker, Auditorium, Whitney, Blackstone, International, American Music Hall, the International, the Chicago Musical College Theatre, and Music Hall.

Another new South Side theatre is announced to be built at the plaza formed by the intersection of Cottage Grove Avenue and two boulevards, Oakwood and Drexel, just a block south of the business center at Thirty-ninth Street and Cottage Grove, where there are now two pretentious ten-cent theatres and several five-cent theatres. A very large residence district of people who patronize the best theatres lies just south of this site and westward, including Grand and Michigan boulevards. All can reach the place by trolley, and the site will be exceptionally advantageous for automobile and carriage transportation.

The exterior of the Cort Theatre in Dearborn, near Randolph, is completed, and the new popular priced theatre in Milwaukee Avenue, the Weibolt, will be ready soon. The new $50,000 suburban theatre in the fashionable North Shore residence district, Wilson Avenue near Evanston Avenue, will be opened to-day with vaudeville. Box seats are as high as 30 cents and others as low as 10 cents. The front is handsome and the interior roomy and attractive. The stage has considerable size. A similarly expensive neighborhood theatre, the Julien, was recently opened at North Clark and Belmont, and another is nearing completion on Fifty-fifth Street Boulevard near Washington Park. All these structures are solid, completely equipped and handsome. All are new buildings, not remodeled old ones. Still another theatre of this handsome neighborhood series is to be built at Sixty-third and Cottage Grove, a rapidly growing business and neighborhood center, a few squares east of the White City and south of Sans Souci Park, where the Sans Souci Park Theatre has just been opened.

The Sans Souci Park Theatre has passed from the management of George Anderson and Sam P. Gerson to the Oppenheimers, who conduct park theatre enterprises in St. Louis. They begin this week with a starless revival of The Mikado. The company remains about the same as supported the stars the last two weeks.

Edward Hume, the comedian who left a trail of applause wherever he went last season as Skivers in The Flower of the Ranch, has been engaged for the part originated by John Slavin in A Knight for a Day. A reproduction for the best houses in the West will be made by Frazee and Cort. In the company with Mr. Hume will be Grace Demar, who will play opposite, in the Mabel Hite part; Forrest Cleveland, Frank O. Ireson, Edward Lynch, Frank Cameron, Florence Lapen, Agnes Considine, Isabel Winlock and others. Plans are under way to star Mr. Hume next season in a musical comedy written for him by Colin Davis, of this city, author of The Yama-Yama Man.

The Beauty Spot will succeed The Blue Mouse at the Garrick Aug. 9.

The new manager of the Olympic, under the Klaw and Erlanger régime, will probably be Samuel Lederer, a former reporter, who was last season press representative of the Auditorium.

Charles P. Salisbury, a well-known theatre manager, formerly of Boston and recently in charge of traveling attractions, may have charge of the publicity bureau of the Cort Theatre when it opens with The Kissing Girl and Amelia Stone as the Girl in October.

Frank Hopkins, for several seasons a producer and manager of plays, has been reengaged by H. H. Frazee as general representative of his productions.

Manager Milward Adams, of the Auditorium, has disappeared on his usual Summer tour. He left in the direction of Pike's Peak.

George Edner and Grace Lane have been engaged for the leads in The Time, the Place and the Girl company, Eastern, and Jessie Huston and Robert Pitkin for the Western.

Marie Nelson, for many seasons leading woman of the People's Theatre, will be missed there next season. She has been transferred by Manager Marvin to the College. Her place at the People's will be taken by Adda Gleason, who has been a member of the Marlowe Stock for several seasons. Isabelle Randolph and Thomas Swift have been re-engaged for the People's.

Rodney Ranous, who won especial attention and unusual popularity at the People's last season, will not be in any of the Marvin stocks next season.

Billy (Single) Clifford will be starred next season by H. H. Frazee in The Girl at the Helm. John L. Kearney has been engaged for The Girl Question, Western.

Manager E. J. Sullivan, of the Studebaker, has gone to his home city, Portland, Me., for his vacation, letting the burden of the Studebaker management fall on his aide, George Ade Davis. The Candy Shop company is in the care of Colonel E. A. Braden, who used to be general manager for Henry W. Savage when he was producing The Sultan of Sulu and others here.

William Rock has purchased a farm in Indiana, but whether for the purpose of producing grain, chickens or musical comedies is not stated.

W. C. Elmendorf will be manager and Robert Wagoner business manager of The Time, the Place and the Girl company, Western. W. A. Junker will be business manager of the Eastern company.

Gerald Coventry, an Australian manager, has been in the city inspecting the musical comedies.

Harry Chappell, until recently of W. F. Mann's staff, and one of the owners of the Chappell-Winterhoff company, will be manager of The Honeymoon Trail for Mort Singer. The tour begins at Joliet Aug. 29.

Van C. Barrett, an actor who made his home here, died suddenly of heart failure at his rooms last Tuesday night. He was 51 years old. His father was a member of Ben De Barr's stock company in St. Louis and there Barrett began his stage career. He appeared in several local stocks in the course of the last few seasons and shortly before his death he was a member of one of Chicago's moving picture plant stocks. The funeral took place Thursday, burial in this city. He left a widow and mother.

Ray Raymond, last season in the title role of The Candy Kid, will be in one of W. F. Mann's companies next season, and Flora Dorsett will have the title role in Pinkey, the Pinkerton Girl.

Mrs. Yeamans, who is here in The Candy Shop at the Studebaker, observed the sixtieth anniversary of her first appearance on the stage last week. In the fifties she was a circus girl, riding bareback horses in Australia and the States. She had the pleasure of being stranded in those days at Hong Kong. On account of the Pacific Ocean she could not walk home, so entertainments for the English and American colony were arranged and enough money obtained to reach the Golden Gate. Mrs. Yeamans used to double from bareback riding to soubrette without change of costume. Nobody in The Candy Shop is more popular than she, and she recently said that the best place for her to spend a Summer was in a distinct hit like The Candy Shop, working.

Charles P. Elliott, formerly manager of the Columbus, Thirty-first, and other stocks, is in the city and may again become a Chicago manager. His lively policy will be appreciated.

A Fool There Was will follow The Third Degree at the Illinois.

John Lane Connor, the young Chicagoan who attracted some attention as leading man here last season, will head the stock company which George Klimt will have at the Academy next season. Anne Bronaugh will be leading woman. George Fox will be comedian and Lew Hart, Charles Paxton, Margaret Neville, Nellie Holland and Elsie Williams will be in the company.

Madame X will open the Chicago Opera House Sept. 12.

Hamilton Coleman, who did the Southern veteran in The Golden Girl so well last season, will be in The Goddess of Liberty at the Princess. Johnny Fogarty will also be in the production.

Raymond Hitchcock was extremely popular in The Yankee Consul at the Sans Souci Park Theatre last week, giving the part about as much attention in detail and as much unction as ever. He has never sung "Oh, What a Difference," better, and never has received more encores. William Stewart sang the naval officer well, and Louis Kelso was capital as Gebubler. Arline Boling was a pleasing Bonita. Mamie Welter played Donna Teresa acceptably, Florence Martin was pretty and ingratiating as Papinta, Robert Minor as Vasques, Harry Carter was good as Don Rafeal, William Stowell as Leopoldo, Louis Baum as Carlos, George Edwards as Sancho, Martin Rademacher as the chef, and Jack Barry as Felipo.

A boy baby arrived at the Summer home of George Yeoman, the German comedian, Muskegon, Mich., last week.

Manager Stewart Spaulding, of the Coliseum Garden, where an elaborate revival of the old-fashioned ballet with sixty dancers has been given nightly so far, plans to produce Marengo's ballet spectacle, Excelsior, in a short time. The novel arrangement of a band concert (Ferullo) at one end of the handsome garden followed by the ballet at the other end continues to draw crowds.

In Martin and Emery's Red Mill company will be Bert Swor, Frank Woods, Harry R. McLain, Alvin Laughlin, S. W. Stott, Otto Koerner, Carl Hartberg, Georgia Harvey, Agnes Major, and Adeline Stern.

Manager William Roche has redecorated the Academy handsomely for the opening with the Klimt and Gazzolo Stock, July 25, with Lena Rivers.

Students of the dramatic department of the Chicago Musical College, under the direction of J. H. Gilmour, gave a scene each from Article 47, They're Smith's Happy Pair and The Other Woman at a matinee Saturday.

The Whitney will open the latter part of August with The Man, by Lawrence Fagan.

Joseph Medill Patterson is at Libertyville, near Chicago, working on his dramatization of The Little Brother of the Rich.

The Blue Mouse company at the Garrick will give a "scamper" to-morrow night on the *Pere Marquette*, one of the big shore excursion steamers. They have invited the Tenderfoot, Traveling Salesman, Candy Shop and other companies to participate. A vaudeville performance has been arranged to take place at the Barrison Theatre, Waukegan, the northern destination of the excursionists.

The bills this week: Studebaker, The Candy Shop; Garrick, The Blue Mouse; Colonial, The Tenderfoot; Grand Opera House, A Gentleman from Mississippi; Illinois, The Traveling Salesman; Alhambra, Beula Poynter in Molly Bawn.

OTIS COLBURN.

## SEATTLE.

### Some Good Attractions Here—More Visitors Than Usual at the Exposition.

Ethel Barrymore with an excellent supporting co. appeared at the Moore in Lady Frederick, 5-10, drawing large audiences, which thoroughly enjoyed the performances. Local, 11; dark, 12-13; Kirmess performances, 14-17; Marie Doro in The Morals of Marcus, 19-24.

A Chinese Honeymoon, 4-10, was the attraction at the Grand, with Ferris Hartman in the leading comedy role. The audiences ranged from medium to large, and showed their apreciation by liberal applause. In the cast were Dorothy Morton, "Muggins" Davies, Josie Hart, Elvia Rand, Anna Little, Joseph Fogarty, Walter De Leon and others, who contributed to the success of the performances. Same co. in The Tenderfoot, 11-17.

At the Seattle Emma Bunting and co. gave a fine presentation of At Piney Ridge, which drew houses averaging good business. In the cast were Bernice Parker, Janet Loudon, Blanche Bryant, Cora Wells, Linnie Love, Noel Travers, Raymond S. Paine, Willis A. Hall, Frank E. Dae, Chas. J. Winninger and others who acquitted themselves well in their respective roles. Same co. in Carmen, 11-17.

The Pantages Players at the Lois closed their engagement with The Fatal Card, 4-10, which drew small and medium houses. In the cast were Aileen May, Clara Kimball, Marie Van Tassell, Corinne Walton, Harry F. Cummings, F. C. Huebner, Ed. M. Kimball, H. G. Lonsdale, Allen J. Holuber and others. It is the intention of the management to present vaudeville at the Lois during the rest of the season, and some of the members of the co. will be retained. T. Daniel Frawley intends to make a tour in Alaska before the Summer closes.

The attendance at the Exposition was much larger than usual, 3-5, owing to the influx of people from the surrounding towns who took advantage of the national holiday to visit the city. The programmes were particularly attractive, street parades adding to the general enthusiasm.

What promises to be the great event of the month is the opening of the Alhambra, 12, which will be dedicated by Mrs. Fiske, who will also appear in Salvation Nell, 12-17. The rapid construction of this beautiful theatre was nothing short of marvelous, and reflects credit on the enterprise and business ability of Russell and Drew, managers.

BENJAMIN F. MESSERVEY.

## NEWARK.

### Manager Evans Entertains the Children—Plans for Another Theatre.

Princess Chic was presented by the Aborn Comic Opera co. at the Olympic Park 12-18 and was well worth seeing. The scenery, lighting effects and costuming were creditable. The Aborns were fortunate in securing four comedians, George Shields, Harry Llewellyn, William H. West and Thomas S. Van, who brought out genuine fun. In the last act a parody on a baseball game, enacted with great vigor by this quartette, was a decided hit. Blanche Morrison in the title-role, and Forrest Huff as Duke of Burgundy were fully up to par, both as to singing and acting. Fritzi von Busing as Lorraine gave the usual good impression. The chorus and other members of the co. gave a pleasing entertainment. The Belle of New York 19. Dainty little Agnes Findlay will return for the title part of the Salvation lassie. Herman Hirshberg as the polite lunatic, also Lester Brown, Nace Bonville, Jean Moulan, Felix Fautus, Harry Bentram and Fritzi von Busing. Robin Hood 26.

The Two Twins, a musical comedy, was presented at the Arcade Theatre 12-14, with Lauder, Allen and Miss Keeley. Paid in Fun was given the second half of the week. Manager Mumford announces the plans of his $200,000 new theatre, which is described in another column of THE MIRROR.

Twelve hundred children of the Fifth Ward enjoyed an entertainment at Miner's Empire Theatre 12 as guests of Manager Evans. Refreshments were served.

GEORGE S. APPLEGATE.

## SAN FRANCISCO.

### Leo Cooper Is Given Vote of Thanks—No License for Jess.

The Van Ness has a star number in The Merry Widow. In spite of the Summer exodus this play is drawing and amusing. Sunday nights are utilized, contrary to the custom of this house, with a Wednesday and Saturday matinee. Three weeks will be the length of the engagement of this play, the usual time being one week.

The Alcazar had Sapho, with Florence Roberts in the leading role and well played by the star. To follow will be The Frisky Mrs. Johnson. Mr. Royle, who wrote Struggle Everlasting, will come to San Francisco to direct the rehearsals. Miss Roberts will be seen in the following plays during her engagement: Camille, Tess of the D'Urbervilles, As You Like It, and Becky Sharp.

The Valencia gave an excellent performance of What Happened to Jones and Mrs. Temple's Telegram 12. Some good plays are expected when the regular season opens.

The Princess is still busy with grand opera, Mascagni's L'Amico Fritz having succeeded on its first production 8.

Three Weeks at the American drew well, and will be superseded by Murray and Mack 11 with A Night on Broadway. After this comes Herschel Mayall, who is well known in this city, having played in stock continuously for many years. With him comes Harriet Worthington. They open in The Duel.

The Orpheum, as usual, played to capacity almost at every performance.

Leo Cooper, who really belongs in San Francisco, is at the National in Price of Power, and he is the star of the entire bill. He has proved himself popular as an actor and also in his social relationship. He delivered a lecture on Zangwill's Melting Pot at B. B. Hall and was given a rising vote of thanks. Miss De Voe plays his opposite. He will go to the Bell at Oakland and then back to San Francisco at the Wigwam.

Arthur Cunningham received a big ovation at the Greek Theatre at the University on the Fourth of July, when he sang "Our Own United States" to an audience of about 7,000.

Richard Jose was to give a performance on the Fourth at San Rafael, but the city authorities interfered and refused to grant a license, fearing that the crowd would be so large, the hall so frail and the danger of fireworks so imminent that a disaster might occur. There is talk of a suit for damages.

Sapho will run another week at the Alcazar.

Fischer's is running nicely with Stageland as the bill.

Items.—Bessie Barriscale is spending her vacation at San Juan Bautist, where the scenes of The Rose of the Rancho are laid. John Mason in The Witching Hour is billed for the American.

A. J. BARNETT.

## MILWAUKEE.

### Fanny Hartz Made a Hit and Hugo Koch Received an Ovation.

The first appearance of the Associated Stock Players, now known as the Brown-Friend co., opened very auspiciously at the Shubert, 12, to a large audience composed of admirers of the different stock organizations. The play Salomy Jane was well presented and gave great opportunities for Fanny Hartz, the leading woman, who closes her engagement, 18, in order to take a vacation of three weeks. Miss Hartz made a decided hit and was the recipient of numerous curtain calls. Hugo Koch, formerly of the Van Dyke-Eaton co., received an ovation from past patrons of the Alhambra. Robert McWade presented a very fine character study. Barry O'Neil, the stage director, made his first appearance as an actor with the stock co., and was well received. The cast is an extremely large one, and most of the parts are well played, and among those deserving of special mention are Arthur Buchanan, E. W. Morrision, Thomas Emery, Jack Austin and William Mack. The two child characters were excellently played by Violet Hemming and Edna Hibbard.

It was the intention to play the combined stock co. at the Davidson, but it was later decided to continue the co. at the Shubert, so the Davidson will be dark until the opening of the regular Fall season, Sept. 5.

Lee Baker and Edith Evelyn, two of the most popular stock people who have ever appeared in Milwaukee, returned and will open a three weeks' engagement with the Brown-Friend Players, 19. The play selected for their first appearance is The Last Word, in which both Mr. Baker and Edith Evelyn will have the leading parts. Mr. Baker has branched out as a leading man and discontinued playing heavies.

Gus Weinberg, Milwaukee's own comedian, is spending his vacation at his home in the city. He has just returned from a very successful engagement in the Alaskan and will open the Comedy in the Fall.

A. L. ROBINSON.

## TACOMA.

### Mrs. Fiske Entertained Crowded Houses—Holbrook Blinn Well Received.

Tacoma (O. H. Herald, manager): Salvation Nell 8; house packed to again see Mrs. Fiske; criticisms in the daily press were in the highest degree complimentary, and it is a further compliment to Mrs. Fiske that the house was crowded, for this is the season of poor business. The setting of this play received many compliments. Holbrook Blinn as Jim Platt was approved.

FRANK B. COLE.

# BOSTON SEASON AT LOW EBB

## Lindsay Morison Produces Joan of Arc—Western Melodrama at Bowdoin Square—Cinderella at Wonderland—Benton's Gossip.

BOSTON, July 19.—This is certainly Joan of Arc's year in Boston. She has had more experience here this Summer than for years, and the record promises to stand for some time. First, Maude Adams had her fling in the Harvard Stadium, and played to more than 15,000 persons in a single night. Now it is Lindsay Morison's chance with his stock company at the Orpheum, and although this is hardly the season to wear medieval armor with comfort, the players are all doing it and with vigor. He has made a most spectacular production out of it, something quite out of the ordinary with a Summer stock season, and this presentation might well compare with mid-season offerings. Edna Bruns, the leading lady, has the most strenuous character she has yet had here, and she covers herself with glory in many ways. The production is especially rich in leading men, for Howell Hansel was on hand and in addition Frank Sheridan, who was formerly at the Castle Square, was specially engaged for this production. No play is announced as in rehearsal to follow at the Orpheum.

A Montana Outlaw is the flutter of Wild West stamp that affords the change of bill at the Bowdoin Square, quite a move geographically from the Ireland of last week. Frederick Van Rensselaer plays the title-role vigorously, and Sadie Hilton has her innings this week as the heroine; Florence Hale, also, has a strong character, and again proves herself one of the most valuable members of the Bowdoin Square forces.

Cinderella is proving in many ways the best of all the pageants staged by James Gilbert, and it is by all odds the best of the attractions that Wonderland has given this season. Irene Martin makes a lively heroine, and the Prince of Luiu Stratton is one of the features of the spectacle.

Medford Boulevard has another turn at musical comedy this week and In Mexico swings around here in its circuit of the suburbs. Phil Ott is the chief comedian, and Nellie Ott, Al. and Fannie Stedman, Ben Loring and Blanche Paquette are among the others in the cast.

Eben D. Jordan is just back from Europe, and he was busy while there in arranging details for the Boston Opera House with Henry Russell. It was the money of this famous merchant that made the erection of the house a possibility, and he has shown his interest in other ways while he was in Europe. He was in Paris for some time, and he is enthusiastic over the Russian operatic invasion there. Quite a number of the Russian singers have been engaged for the Boston organization.

Quite the latest addition to the prima donna ranks is Marguerite Banks, the Los Angeles soprano. She has been singing in Naples with the stage name of Margherita Normana. Her debut here will be made as Santuzza in Cavalleria Rusticana. She will also sing at the Metropolitan in New York.

It was thought that The Gay Hussars would be brought to Boston next week for a Summer season before it was heard in New York, but other arrangements were made, and therefore it will not be seen here until later.

Edwin Mordant and his wife, Grace Atwell, left Boston last week for a visit to Portland, Me., and Little Diamond Island, and their return to this city will be made by trolley, with stops at Old Orchard Beach and Portsmouth, N. H. They are enthusiastic over vacationing by trolley.

There came pretty near being another scare on Tremont Street, near Lagrange, just a stone's throw from the police station, and shouts from one of the buildings brought a crowd. One and all felt decidedly sleepy when it was found that it was nothing worse than the rehearsals of a Summer opera company in a large vacant room there.

Manager John B. Schoeffel, of the Tremont and his wife (Agnes Booth), who have been on their steam yacht the *Prosit*, are now located at Manchester-by-the-Sea for the remainder of the Summer.

Col. Harry E. Converse and his wife have been entertaining John Philip Sousa, the band leader, and his wife at their Summer home at Marion.

Stella Burgess, the Dorchester soprano, who made her first stage work in the chorus as the Castle Square, is one of the leaders in the Romany Opera company at Keith's, and this week she heads the Lucia sextette.

The latest rumor of dramatic authorship places Ed Smith, the resident manager of the Majestic, in the list of celebrities. The new work is said to be in the line of a revue, and it is to be produced by the Shuberts.

This is what the Boston *Globe* has to say about the change in form of THE MIRROR: "The new form in which the New York DRAMATIC MIRROR appears is so compact and convenient that it is a specially welcome visitor to the exchange room of its contemporaries."

Al Sheehan, of the Tremont, is at Nantasket for the Summer, but he is able to run up to town frequently on the occasion of calls of business.

Florence Quinn will take a well earned rest upon the conclusion of her Boston engagement. She has been playing for nearly a year without rest, first with The Red Mill and then with the Romany Opera company.

Frank E. Bill, who had been identified with many musical and dramatic productions, died very suddenly last week at Winthrop, where he was visiting at the home of I. Taylor on Great Head, Point Shirley, having spent many Summers there. He was born fifty-three years ago in Hartford, where the body was taken for burial. The deceased was especially identified with H. C. Barnabee and sang in the Bostonians.

JAY BENTON.

## PORTLAND, ORE.

### Salvation Nell, Servant in the House, and The Morals of Marcus.

Mrs. Fiske in Salvation Nell played three nights at the Bungalow Theatre, opening 5 and drawing capacity houses. A more perfect combination of genius would be hard to find than that of Mrs. Fiske and Holbrook Blinn, who plays the tough lover of Nell so consummately. The co. was so uniformly good that it would be hard to pick individual stars, save Mrs. Fiske, Mr. Blinn, and Master Short as Little Jim. Mary Madison did splendid work as Hallelujah Maggie, the girl who helps Nell to better things.

Henry Miller's The Servant in the House was produced by the Henry Miller Associated Players at the Bungalow 8, 9 and two performances 10. Charles Rann Kennedy's play had neither the grewsomeness of Ibsen nor the cynicism of Shaw; powerful, didactic and forceful, the play stands in a class by itself. All the members of the cast were good. Wilfred Roger as Manson, the servant, made up after pictures of the Christ, has dignity and power. Lizzie Hudson Collier gave a fine portrayal of the vicar's wife, and Gladys Wynne was very likable as a sweet English girl. The Bishop of Lancashire, by George W. Wilson, and the vicar by Milton Sills were excellently done, while Charles Dalton does the Drainman convincingly. Marie Doro in The Morals of Marcus opens 12.

Plans for the New Heilig Theatre, at Seventh and Taylor streets, will be completed within two months. The theatre is to be built of steel and reinforced concrete, and when completed will be one of the best equipped theatres in the West, with a seating capacity of 2,000, absolutely fireproof, and will have seventeen exits. Among the features will be a gentlemen's smoking room, a twenty-foot foyer, and a beautifully finished ladies' waiting room.

The Mimimin of Mullyullubullu, produced by the Imperial Musical Comedy co., was the bill for the week 4 at the Lyric Theatre. All the favorites were in the cast, the costumes were new and original, and the light and stage effects good. Manager Flood, of the Lyric, announces that he has booked the Shubert production of Clyde Fitch's successful comedy, The Blue Mouse, July 12-17.

JOHN F. LOGAN.

## COLUMBUS.

### All Get a Chance to Shine—Frank Camp a Favorite Here.

The Roderigues Musical stock co. brought its season to a close at Olentangy, 12. This last week they presented the three most successful plays of their local season. Florodora, Hip, Hip, Hooray, and In Gay Bohemia. This assortment gave all of the principals an opportunity to shine, and it is regretted that the engagement must thus early be terminated, which has been most successful artistically and financially. Mr. Roderiguez made a host of friends here who wish him well. The co. went from here to Asbury Park, N. J., for a month's run.

Vaughan Glaser and Fay Courtney opened a seven weeks' engagement with The Warrens of Virginia, 14, at Olentangy. Frank Camp and a number of favorites were with the co. Many individual hits were made, though interest centered in the work of Mr. Glaser and Miss Courteney, who were as capable as ever. Messrs. Steadman, Hester, Kerby and Ross were clever. Avery Hopwood's Closters is the bill 19-26, and following that Her Own Way, and then the first real production of Mr. Glaser's new piece, St. Elmo, dramatized by Willard Holcomb, who will be here for the performance.

Max Faetkenhauer is to present grand opera at Olentangy for a short season commencing Aug. 29. Many famous operas are to be presented. Adelaide Norwood is the prima donna.

JOSEPH R. HAGUE.

## TOLEDO.

### George Frothingham Remembered Here—Lillian Hoerlein at Home for a Time.

The Girl from Rector's played to big business at the Casino, 11-17. The piece was in most capable hands and the staging magnificent.

At the Farm the second week of opera by the Aborn co. was given to the revival of Robin Hood. George Frothingham was the only familiar face in the cast of the originals who made the opera famous. Business good.

ITEM: Lillian Hoerlein, the Toledo girl who has made such a success in the foreign music halls, is in the city visiting her parents.

C. M. EDSON.

## ST. LOUIS.

### A Season of Revivals, in Which Nat Goodwin, Wilton Lackaye and De Wolf Hopper Appear.

ST. LOUIS, July 19.—A season of revivals is at hand in the Summer theatres. Many old successes by old stars are being given a new lease for a week on popular favor.

Nat Goodwin last week produced When We Were Twenty-one at the Delmar Dramatic Theatre and drew houses rivalling those of any previous week. This popular comedy drama, written long ago by Henry V. Esmond, had an excellent presentation by the star and capable support. Goodwin as Dick Carews was Goodwin; perfect in his pathos, delicate in his delightful humor. Charles A. Millward as Col. Miles Graham, George Farren as Terence McGrath and Neil O'Brien as Sir Horace Plumely form a quartette with Mr. Goodwin which rings true as graying veterans of life clinging to the days when they were twenty-one and friends of the dead man whose son they are pledged to guide aright. Walter Thomas as the imp was natural and satisfying, Frances Ring scored her greatest success of the season as Phyllis Erickson, dividing honors with Mr. Goodwin. Bernice Mershon, drafted from the Delmar Musical company, was strong and dashing as the Firefly. The play afforded scant bits to the many remaining capable players. Mr. Goodwin's stay at Delmar has been marked by the biggest houses of the Summer.

Wilton Lackaye revived the old drama of society by Bronson Howard, Aristocracy, drawing large and enthusiastic audiences at Suburban Garden last week. As Jefferson Stockton, the big, breezy Californian, Lackaye was forceful and magnetic. George S. Spencer as Prince Emil did careful work. Wilson Hammel as the duke was satisfying. Frances Nielson made a strong Mrs. Stockton, although a bit heavy. Frances Sayre and King Baggot did full justice to minor parts. The remaining support was excellent. The Suburban is making records in attendance since the Lackaye engagement began.

At the Delmar Musical Theatre De Wolf Hopper revived his success of some seasons ago, El Capitan. With beautiful setting and first-class support, Hopper presented a Don Medigua bubbling with fun unending. As Pozzo William Sloan, a coming comedian, did highly amusing work. Carl Haydu's full tenor found ample opportunity in the part of Count Hernando Verrado. Ann Tasker's rich soprano added much to her steadily increasing popularity. Alfred Cahill as Don Luiz Casarro was commendable. Estrelda was made winsome and sprightly by Dorothy Webb. Elvia Crox Seabrooke used to fine effect her beautiful soprano voice as Princess Marghanza. The remaining support was strong and the chorus well drilled.

Lemp's Park having ordained musical comedy for the future, last week presented The Isle of Smiles. Billy Allen and his Dancing Dollies by clever work entertained much. Blanche Boyd and the Reiner Sisters of the cast won much applause. Lemp's Park proposes to continue the musical comedy policy.

Faust, presented at Eclipse Park with specialties between the acts by the Stanley Stock company, was well received.

Bills this week: Delmar Dramatic, Nat Goodwin in An American Citizen; Delmar Musical, Frank Moulan in The Sultan of Sulu; Suburban Garden, Wilton Lackaye in a premiere, New Lamps and Old; West End Heights, vaudeville; Forest Park Highlands, vaudeville; Mannion's, vaudeville; Lamp's Park, musical comedy; Eclipse Park, Stanley Stock company.

Natiello's Band at Delmar Garden is highly successful in selections from the old and modern masters.

On Thursday, July 22, a matinee benefit performance of New Lamps and Old will be given for the Pure Milk Fund by the Suburban Stock company.

Frank Moulan arrived at Delmar Garden Tuesday, July 13, to prepare for rehearsals of The Sultan of Sulu.

Marguerite Clark arrived at Suburban Garden Friday, July 16, to prepare for her dramatic debut in Peter Pan.

Daniel Fishell resigned as manager of the Delmar Musical Theatre Tuesday July 13, to prepare for opening the Garrick early in September.

A programme presented, July 6, at the Odeon by the pupils of Mrs. Emile Eppelsheimer proved excellent.

The German Realty Company, formed for the purpose, is endeavoring to raise $200,000 to build a playhouse near Delmar and Grand. Of the amount $75,000 has been subscribed by prominent citizens and firms.

On Tuesday, July 13, a performance of El Capitan was given at Delmar Garden by De Wolf Hopper and company for the benefit of Neighborhood House, devoted to betterment of civic and social life.

On Wednesday, July 14, the two French societies of St. Louis celebrated the anniversary of the fall of the Bastile, the Franco-American at the Coliseum, the French Fête Society at Forest Park Highlands.

Manager Garen will open Havlin's Theatre Aug. 8.

Frances Nielson, of the Suburban Stock company, has been engaged, it is reported, for the Olga Nethersole company next Fall.

L. C. McNair, of McNair and Harris Real Estate Company, agents for Wm. J. Davis, proprietor of the Illinois Theatre, Chicago, stated that plans are well under way for the building of a new downtown theatre, possibly on Broadway, of 4,000 seating capacity, and at $400,000 expense.

FREDERICK L. DOYLE.

## WASHINGTON.

### Last Week of Summer Opera—Mrs. Temple's Telegram—Notes.

WASHINGTON, July 19.—The twelfth and concluding week of the successful musical season of the Aborn Opera company at the National Theatre presents in admirable dress and form, musically and dramatically, Halfes' operatic masterpiece, The Bohemian Girl, for the farewell offering, a fitting close to a season of brilliant results. A large and enthusiastic audience warmly applauded the perfect presentation, given by a cast of unusual excellence, assisted by the vigorously effective and energetic work of an enlarged chorus. The very excellent arrangement of the principal roles presented sterling favorites in Harry Luckstone, his first appearance this season, as Count Arnheim; John B. Phillips as Thaddeus, George Shields as Devilshoof, Phil Branson as Florestein, Edith Bradford as the Gypsy Queen, and Blanche Morrison as Arline. All again scored strong individual successes. Saturday night, on the closing performance, souvenir photographs of the company will be distributed, coupled with many pleasing features of speeches and song. During the vacation, previous to the opening of the regular season, the National Theatre will be completely overhauled.

This week good, wholesome fun is furnished the big patronage of the Columbia Theatre Summer stock season. It is remarkable the continuous large patronage which the extremely hot weather does not affect. It shows conclusively the extraordinary widespread popularity and esteem with which the Columbia Players have distinguished themselves, the very excellent selection of plays presented by Managers Berger and Metzerott, coupled with the complete productions made under the direction of Stage Director Frederick A. Thomson, each play having the benefit of special scenic mounting. Frank Wyatt and William Morris' delightful comedy, Mrs. Temple's Telegram, given a presentation in every way worthy of the artistic talents of this splendid organization, scores a pronounced success to-night with an audience that again crowds the house. The cast, a notably efficient one, includes Orme Caldara as Frank Fuller, Alexander Calvert as Jack Temple, Everett Butterfield as John Brown, Lawrence Eyre as Captain Sharp, Alexander Frank as the butler, Wigson; Julia Dean as Mrs. Jack Temple, Ruth D. Blake as Mrs. Frank Fuller, Clara Sidney as Mrs. Brown, and Laura Oakman, a new and talented addition to the company, as Dorothy. Next week, The Adventures of Lady Ursula.

Robert Edgar Long, for three seasons press representative of the National Theatre, has resigned his position to become advance representative for Robert Edeson under the management of Henry B. Harris, when that actor presents the new Maugham play, The Noble Spaniard. Mr. Long has made many strong personal friends in Washington newspaper circles, and his departure for fields anew is keenly regretted, though his advancement is a matter for congratulation. A brilliant, far seeing writer of unquestioned ability, with a voracious appetite for news, of courteous manners, Mr. Harris has acquired an advance representative who will be continually "on his job." Work is Long's long suit. Coming to Washington from the Duquesne Theatre, Pittsburgh, Luna Park had the first benefit of his talents for a season, his clever work bringing him to the notice of W. H. Rapley, of the National Theatre, who knows a good thing when he sees it, resulting in an engagement for three years, one of the most pleasant of its kind, on both sides. Mr. Long during his National Theatre connection was the personal conductor who introduced to President Roosevelt at the White House many stage celebrities that included Adeline Genee, Elsie Janis, Frederic Thompson and Mabel Taliaferro, Kyrle Bellew and Montgomery and Stone.

Orme Caldara is planning a flying trip to Europe if the season at the Columbia closes early enough to permit him to take it.

Edith Bradford, prima donna contralto of the Aborn Opera company, will resume her vaudeville tour next season, again appearing in Cinderella, her last season success.

Both Mary Mannering and Bertha Galland are reported to be considering the new play which was presented here without a title by the Belasco Theatre Producing Company recently, but afterward named by vote Two Women and a Man.

JOHN T. WARDE.

## MINNEAPOLIS.

### Good Bills Presented by the Ferris and Lyric Stock Companies.

At the Metropolitan a fairly good presentation of A Milk White Flag was given by the Ferris Stock company. Lewis Cody as the undertaker contributed the most distinct characterization, although Pete Raymond as the private carried off the honors. Florence Stone was a stunning widow and minor parts were well played by Thurston Hall, Jack Belgrave, Florence Johnstone and Inez Regan. Specialties were introduced by the various members, assisted by a chorus. The Heir to the Hoorah follows.

A second excursion into musical comedy at the Lyric, The Mayor of Tokio, proved a success, and the company again showed its versatility. Julian Noa was capital in Richard Carle's role and was well received by the audience. Others who contributed to the success of the production were W. H. Tooker, Frank Kingdon, Justin Cooper, W. K. Allen, Ben MacQuarrie, Corinne Cantwell, Helen Wilton, Kate Blancke and Ella May Fitch. The Prince Chap follows.

CARLTON W. MILES.

## PHILADELPHIA.

### A Night Off—A Summer Lack of Novelties—The National Opening.

PHILADELPHIA, July 19.—The Orpheum Players scored another triumph at the Chestnut Street Theatre last week in Zangwill's effervescent comedy, Nurse Marjorie, with Leah Winslow in the title-role. She gave a pleasing characterization of the part, her acting being replete with pretty comedy and dainty Irish charm. George Parker made a good impression as John Danbury. Robert Cummings and Ada Boshell also contributed well-played roles, the former as Andrew Danbury, the latter as Biddy O'Mulligan. The remainder of the company was most advantageously cast. This week, A Night Off.

No more delightful and interesting attraction of its kind has ever been given in Philadelphia than the travel pictures of Lyman H. Howe, who is now in the second month of his engagement at the Garrick. Last week's programme was an exceptionally attractive and instructive one; it will be continued until July 26, when an entire change of subjects will be put on.

The National Theatre will open its next season on Saturday, July 31, matinee and evening. The attraction will be a new melodrama by Owen Davis, entitled The Queen of the Secret Seven. The theatre has been repainted and redecorated and otherwise improved during the Summer. Melodramas will be the principal attractions during the coming season.

The new William Penn Theatre in West Philadelphia is rapidly nearing completion, and lessee and manager William Miller says there is no doubt but that it will be ready for business in the early Fall. He is already negotiating for the opening attraction, but will give no hint as to its character, beyond saying that if he is successful in securing it he will give West Philadelphia theatregoers a rich treat at popular prices.

The audience which was present at the initial production of The Gay Hussars, at the Apollo Theatre, Atlantic City, last Thursday night, was largely made up of Philadelphians, many of whom journeyed to the famous resort expressly to witness the premiere of this much talked about musical comedy. Allowing, of course, for the rough edges which naturally crop out in a first production, but which time will smooth, the piece can be said to have made a very favorable impression. Whether it is as good, or better, than The Merry Widow can be determined better after it has had more rehearsing and the principals and chorus become more familiar with their parts and the music. The latter is a delight—something better by a good deal than the numbers usually found in the musical comedies of to-day. Light or comic opera, as it is understood in France, might be a better designation for the music. To say the least, The Gay Hussars belongs to The Merry Widow class. The company was regarded as generally satisfactory, while the costumes and stage settings were rich and colorful. The career of The Gay Hussars will be followed with keen interest by Philadelphia theatregoers, as will the promised fight between the Savage and Shubert forces over this piece.

Salvatore Costello is in jail here on the charge of swindling several of his fellow countrymen. Costello (if that is his right name) claims to be a member of the Royal Milan Opera company, and says he is well known throughout Italy as a singer of leading baritone roles. He has a good voice, that is certain, but what truth there is in the claims he makes is yet to be determined.

Mrs. Annie Abbott, of this city, known on the stage as the "Georgia Magnet," because of her ability to control the motive force of human beings, was robbed last week of some jewels, the value of which started at $35,000, but which has since dwindled down to $2,000 or $3,000. She claimed to have received them abroad as gifts. At any rate, such a fuss was made about the matter that the customs officers got busy and are still trying to learn how the jewelry was admitted to this country free of duty. The papers have been playing the story for all (more, rather) than it was worth.

Among the plays booked for the Chestnut Street Theatre are: July 26, The Other Girl; Aug. 2, Old Heidelberg; Aug. 9, The Lady of Lyons.

Bobby Morrow, treasurer of the Gayety, intends that Atlantic City shall be his resting place this Summer.

Mlle. Dazie, in the spectacular pantomime, will head next week's bill at Keith's.

W. Dayton Wegefarth, the local representative of Stair and Havlin, is "doing" Europe. At present he is in Copenhagen.

The Workingman's Wife and Sal, the Circus Gal, are booked for early productions at the National.

Mayor Reyburn has decided that the Philadelphia Band's music is too classical for Belmont, in Fairmount Park, and has discontinued them.

Fred Nathans, assistant treasurer of the Broad Street Theatre, narrowly escaped being drowned at the Inlet, Atlantic City, last Wednesday, by an accident to his power yacht *Bonnie*. He and his crew were rescued just in time by volunteer lifesavers, although Nathan's condition was regarded as rather serious for a while.

Several hundred girls and women who thought they were fitted for the operatic stage and were satisfied to begin at the bottom of the ladder appeared before Oscar Hammerstein and Choirmaster Giuseppe Sturani last Tuesday for a test of their voices. Less than one hundred were chosen for the chorus of the Philadelphia Opera House.

Victor Herbert is putting the finishing touches to his opera, Natona, which will be produced at the Philadelphia Opera House by Oscar Hammerstein on Jan. 15, 1910. The book of the opera was written by Joseph D. Redding, a well-known lawyer in New York and San Francisco.

JAMES D. SLADE.

## LOS ANGELES.

### Good Business at All Theatres—A New Play by Linton Tedford.

The Morosco Musical co., featuring Harry Girard and Agnes Caine-Brown, was the attraction at the Majestic, 4-10, their opening bill being Sergeant Kitty, a rather poor sort. The co. was large, sang well, was prettily costumed and groomed to a detail. Henry Stockbridge, Charles Giblyn and Fred W. Huntly furnished the fun, and, given an opportunity in something of merit, their work would be appreciated. Harry Girard and Agnes Caine-Brown, together with Maybelle Baker, pleased. George Towle wields the baton most satisfactorily. Given a more interesting play the co. will prove a tremendous success. A Runaway Girl will be the bill during Elks' week, 11-17.

At the Mason, 5-10, the Princess Opera co. gave a remarkably clever production of The Umpire, which was hilariously funny. Fred Mace, seen in his original role of Jimmie Dolan, is exceptionally funny. Zoe Barnett is captivating and won her audiences. May Boley was accorded an opportunity to display her talents. The week's business is proving quite satisfactory. The co. will move to the Grand Opera House next week to make way for Polly of the Circus, 12-19. Then comes The Servant in the House, 19-26, and at last we are told that The Merry Widow will visit us, 26.

Sherlock Holmes was at the Burbank and packed the house nightly, and no wonder, for Mr. Morosco's co. fairly outdid itself in this popular melodrama. William Desmond scored an instantaneous hit in the title role and won hand after hand. William Beasley and Harry Mestayer were seen in perfect interpretations of the roles of Moriarity and the Cockney Sidney prince. Blanche Hall was as good as one may be in the weepy role of Alice Faulkner, and the balance of the co. lends good support. The Lottery of Love will follow, 11-17.

A Girl of the Streets was at the Grand and did a big business with Alice Lewis playing the chief heroine part. The Princess Theatre co. opens, 11-17, in The Rounders.

A Day and a Night in New York found its way to the Belasco, 5-11. It was a bit of a diversity from the Belasco style, however, but as the modern stock actor can do everything, from a vaudeville stunt to singing an aria from grand opera, the piece proved a capital attraction. Florence Reed and Richard Bennett surprised their friends by featuring strong in the musical numbers. In addition to the regular members of the company, Bessie Tannehill and Charles Murray, recently with the Murray and Mack co., appeared in some clever song numbers. The co. showed strong in ensemble work, and altogether the Hoyt comedy was a success. The College Widow, 12-18.

On the bill at the Orpheum, 5-11, was to be found Ellis Nowland co. in A Night at the Circus, quite laughable and amusing; Cheridah Simpson, a soprano, with a pleasing voice; Pellaton and Foran appear in a clever little sketch called A Spotless Reputation.

Lewis Stone will return to his post at the Belasco on Aug. 5, and, by the bye, this will make the fifth anniversary of this popular house. Mr. Stone will appear in The Squaw Man. Sheldon Lewis, the new second man for this co., and Helen Holmes, who is to fill Miss Reed's place during her absence, have both arrived from the East and are taking a few days to acclimate themselves.

Linton Tedford, a local real estate man, has written a strong play of modern life entitled The Greater Claim, and which we are told has met with favor sufficient to warrant its production at the Burbank in a few weeks.

The week, 11-17, is to be given over to the vast herd of Elks who are hurrying westward as fast as special trains can carry them. Already fifteen thousand Elks have registered at headquarters, and the greatest number of special trains are due, 11. The city is decorated with flags, bunting, clocks, live Elks and electric displays of all kinds. The weather is cool and pleasant, which will mean much to those coming in from over the hot desert sands of Arizona. Coupon books good for nearly everything that a man or woman can desire are being distributed to our distinguished visitors, and noticeable among the coupons are ones printed good for admission and reserved seats at either the Orpheum, the Majestic, the Belasco or Burbank theatres.

DON W. CARLTON.

## INDIANAPOLIS.

### The Sunny Side of Broadway Will Open Soon—Indians Play Hiawatha.

The Sunny Side of Broadway co. began rehearsals at the Park 12 and will open their season at the same house 31. Boyle Woolfolk, who wrote both words and music, is directing rehearsals. Among the principals in the cast this year will be Max Bloom, Mort Franklin, Al. Harrison, J. E. Coughlin, Don Clark, Marie Montrose, Carolyn Ryan, Ciara Howard and the Wentz brothers.

The F. E. Moore co. of Indian players opened at Fairview 13 in Hiawatha for two weeks with two performances daily. It is practically the same co. seen here last Summer in the same production, which was highly praised by all who witnessed their open air performance. PEARL KIRKWOOD.

## SPOKANE.

### The Elks' Quartette Will Contend for Prize—Some Items of Personal Interest.

Jack Straw, with John Drew in the title role and supported by a co. including Rose Coghlan, Adelaide Prince and Edgar L. Davenport, was accorded an enthusiastic reception at the Spokane Theatre, 5-6. Mrs. Fiske, who is coming in Salvation Nell, will play to capacity business on 19-20, judging from the advance sale. She has not been in Spokane in four or five years. Maria Doro in The Morals of Marcus, 26-27, closing the season of 1908-09. The house will open as a popular price theatre on Aug. 27, with Charles Muehlman remaining as manager.

ITEMS: The Elks' Quartette, composed of Charles Eaton, first tenor; Will Clark, second tenor; Jacob Hill, first bass, and George Chant, second bass, accompanied Spokane Lodge, No. 228, B. P. O. E., to the annual sessions of the Grand Lodge at Los Angeles, leaving here in a special train the evening of July 6. Jacob Goetz, owner of the Cœur d'Alene Theatre, accompanied the marching club of 100 and had charge of the machine gun brigade. The lodge is a contender for the purse of $1,000 for the best costumed contingent in the parade. Its uniforms are of the Colonial period.

Ren H. Rice, secretary-manager of the National Apple Show, Inc., announces that the dates of the second exposition in the State Armory here have been advanced from Dec. 5 to 11 to Nov. 15 to 20, when premiums of a total value of $35,000 will be awarded in competitions open to the world. Howard Elliott, of St. Paul, president of the Northern Pacific Railway Company, is head of the organization. One hundred thousand square feet of space will be set aside for exhibition purposes.

Henry Hollinger, formerly stage manager at the Auditorium Theatre, was elected president of Spokane Lodge, No. 47, T. M. A., for the coming year. Other officers are: Past president, Charles Muehlman; first vice-president, George Moore; treasurer, J. Elmer Reel; recording secretary, George Hedger; financial secretary, H. S. Metcalf; marshal, R. Hollinger; sergeant-at-arms, Roy Gilpine. The lodge has funds in its treasury and all departments are in good working order.

Jack C. Williams, a prominent whip known all over the Pacific Northwest, will have charge of the horse show at the Spokane Interstate Fair, Sept. 20-25. The show is under the auspices of the Spokane Riding and Driving Club, and Mr. Williams will be assisted by Dr. H. S. Martin, president, and Marion R. Cummings, secretary.

Joseph A. Muller, resident manager of the Orpheum Theatre, has gone to San Francisco to attend the reunion of the Muller family at the celebration of the golden anniversary of the marriage of his parents. He will meet two brothers born in Berlin, one born in Brighton, England, one in Chicago and a brother and sister born in New York.

Mr. and Mrs. Percy F. Hunt, of Boston, are visiting Mrs. Hunt's sister, Lillian Hogan, in Spokane. Mrs. Hunt was formerly Katherine Ridgeway, a professional reader, whose success was continent-wide. Her sister, professionally known as Luch Lee, will begin her season with the Northwest Concert Bureau early in September. She is now at Palm Beach, Fla. Lillian Hogan will take a course in the New England Conservatory of Music, with which Mr. Hunt is identified.

Ilma Mueller, daughter of Prof. and Mrs. Franz Mueller, has returned from New York, where she is studying under Oscar Faenger. She will be heard in several songs at the annual recital of Professor Mueller's pupils some time this month.

Maude E. Taylor, of Spokane, will receive a try-out early the coming season with one of the Savage cos. in The Merry Widow.

W. S. MCCREA.

## SPRINGFIELD, MASS.

### The Devil Here for the First Time—Children Forbidden to Act.

After a successful week in Byron Ongley's play, The Rector's Garden, in which the author appeared and Frank Monroe was a distinguished newcomer, the Cook Stock Players made another big hit in Salomy Jane 12-17. Robert T. Haines returned to play Marbury, and Ramsey Wallace and Katherine Emmet were well cast as the Man and Salomy. The Pullman children and Doris Kelly played the child parts delightfully. The support was excellent. The Devil (oddly enough for the first time in Springfield) was the bill 19-26.

The Poli Stock co. gave Fred Bryton's old-time comedy drama, Forgiven, 12-19, and pleased their audiences. Harry Ingram played Jack Diamond and Eugenie Hayden Mrs. Diamond, and did well with the melodramatic parts. Farrell McDonald shone in the "fat" part of Denver Dan, and little Edith McDonald played the child captivatingly. Facing the Music week 19-26.

Both the Cook Players and the Poli co. were annoyed and inconvenienced by an order on Wednesday night from Inspector Howes, of the Massachusetts District Police, forbidding the appearance of children in these plays except at matinees. This put out the Pullman children and Doris Kelly, whose work was a big attraction, and the remaining evening performances had to be given without them. The reason for the order has not been made known, as the children have appeared in various plays during the Summer season, enjoy their work, and are in charge of their parents or other relatives.

George Primrose's Minstrels are booked for the Court Square Aug. 3, and Manager Henry B. Harris has engaged the house for Aug. 28 for the premiere of one of his new productions.

EDWIN DWIGHT.

## PROVIDENCE.

### A Play Without a Name—Gertrude Kirwin Makes Her Debut Among Friends.

Merely Mary Ann, the Albee Stock co.'s offering at Keith's 12-17, proved very popular and large audiences were manifestly pleased. Miss Scott assumed the title-role of Mary Ann with a clever impersonation, and as Lancelot Mr. Wallace contributes a very satisfactory role. H. Dudley Hawley, Berton Churchill, Frederick Sullivan, Helen Reimer, and Louise Randolph are also adequate in their respective parts. A Milk White Flag 19-24.

Especially clever work by the cast in general marked the presentation of A Bachelor's Honeymoon at the Empire 12-17. Servin De Deyn and Thias Magrane were cast for the leading roles and were in a measure responsible for the complications which make The Bachelor's Honeymoon one of the best comedies attempted by the Empire co. this season. As Dr. Swarts, John Lorenze was excellent and contributed a clever bit of acting. John T. Dwyer was also seen to very good advantage as Stephen Howston.

For the week 19-24 at the Empire the stock co. will present a play without a title, and as a special inducement the management has offered a prize of $50 in gold to the person who will suggest the best name for the production. The patrons have already taken a great interest, and it is believed the voting will be brisk.

By courtesy of Messrs. Spitz and Nathanson, managers of the Empire Theatre, a testimonial benefit was tendered to Solomon Braunig, business-manager, and Samuel Kaufman, treasurer, 16, at both the matinee and evening performance. The play presented was The Bachelor's Honeymoon.

Gertrude Kirwin made her debut with the Empire Stock co. 12, playing the role of Amaryllis. Miss Kirwin is a Providence girl and a sister of Lenora Kirwin, who last year played a prominent role in The Three Twins.

HOWARD F. HYLAND.

## PITTSBURGH.

### The Man from Mexico at the Grand—Bijou Changes Name.

PITTSBURGH, July 19.—At the Grand today, The Man from Mexico was presented very creditably by the Harry Davis Stock company, the players being suitably cast and the stage nicely furnished. In spite of the hot weather the good sized attendance continues, and the productions well merit it. Merely Mary Ann will be offered the coming week.

There will be several radical changes in the management and bookings of some of the playhouses the coming season, and some of which have just been announced. Stair and Havlin, the new owners of the Bijou, will change the name of this popular theatre to the Lyceum. It is now being thoroughly renovated prior to its opening on the last day of this month, and, what will without doubt be highly gratifying to all concerned, will be under the personal direction of R. M. Gulick. The better class of popular price attractions will be seen at this house instead of at the Alvin.

It has been published that Harry Davis, who is the lessee of the Alvin from B. F. Keith, its owner, has entered into a coalition with Stair and Havlin and the Shuberts, and that all the first-class attractions of this last named concern will be booked at the Alvin in lieu of at the Duquesne. The policy of the Duquesne is problematical at this time, but it is rumored that it may house the better class of popular melodramas.

ALBERT S. L. HEWES.

## KANSAS CITY.

### Warm Weather Makes Good Business for Outdoor Amusements—Elks Have a Busy Week.

The parks are about the only amusement left in Kansas City, aside from the moving picture shows. The out of door resorts are all enjoying big business as a result of some very warm weather, which, however, does not seem to interfere with the picture shows, as they, too, draw good crowds nightly.

Earl Steward, local manager of the Shubert Theatre, is in New York this week in conference with the Shubert brothers, arranging bookings for the coming season.

Kansas City Elks were very busy last week entertaining the various Eastern delegations who were passing through here on their way to the Los Angeles convention. Many made day stopovers and were royally looked after by the local lodge.

D. KEDDY CAMPBELL.

## ST. PAUL.

### The Neill Stock Company Was All That Could Be Desired.

The Neill Stock co., 11-17, in the ever popular Man on the Box. They presented perhaps the best and most entertaining play of the season and were greeted by extraordinary business. James Neill has the important part of James, and has not appeared to better advantage during their stay. He is ably supported by Miss Chapman and George Alison. In fact, the entire cast is all that could be desired. They will present the Warrens of Virginia, 18-24.

HARRY O. WILLIAMS.

Ada Boshell, Chestnut Street Theatre, Philadelphia.

# W. A. BRADY'S PLANS.

## HE HERBERT BEERBOHM TREE TO PLAY HERE UNDER HIS MANAGEMENT.

### English Star in Shakespearean Repertoire and Other Plays—Grace George to Play Around the World—Many New Plays Secured—Brady Praises Censor.

William A. Brady returned Saturday from London on the *Campania*, and in talking of his plans for the coming season said:

"Sir Herbert Beerbohm Tree has agreed to come to America during the coming season. The date of his visit will depend on the arrangements at His Majesty's Theatre, but I am in hopes that his opening in New York will be before the first of the year. His metropolitan engagement will be played at one of Klaw and Erlanger's theatres. His proposed visit will be a short one, not longer than eight to ten weeks in all, and he will act in New York, Boston, Philadelphia, Chicago and Washington only.

"His repertoire will be varied as well as extensive, and will include among the Shakespearean productions The Merry Wives of Windsor, in which he plays Falstaff; The Merchant of Venice, The Tempest, Twelfth Night. He will also appear in The School for Scandal, Oliver Twist, in which he acts Fagan, The Newcomes, in which his Colonel Newcome is admitted to be one of the greatest of his many character successes; Faust, Trilby, The Red Lamp and The Man Who Was.

"I have entered into agreement with J. C. Williamson, of Australia, who is at present in London, for Grace George to go to Australia next May. She is to appear in a repertoire of her own past successes, as well as a number of plays that have been successfully produced by other managers. After the conclusion of her engagements in the antipodes, she will continue round the world, appearing in India and South Africa, opening in London late in October, 1910, in a West End theatre which has already been contracted for. For her London season she will produce new plays written especially for her by Frederick Lonsdale, Cosmo Gordon Lennox and James Bernard Fagan.

"C. Aubrey Smith, whom I have engaged as leading support for Miss George during her coming American tour, will probably act in a similar capacity during her Australian tour, and on her return to London.

"Mr. Williamson is also negotiating for Robert Mantell to go to Australia, and it is likely that both he and Miss George will journey there at the same time, she opening in Sydney and he in Melbourne.

"I have secured the American rights of a new comedy to be produced by Frank Curzon at Wyndham's Theatre early in August. It is now entitled A Supper for Two, but a change of name is likely. It is from the pen of Frederick Lonsdale, a new dramatist who wrote the King of Cadonia.

"I have two plays by James Bernard Fagan, The Prayer of the Sword and Hawthorne, U. S. A. Mr. Fagan has also agreed to write an original tragedy for Mr. Mantell.

"From Cosmo Hamilton I have a play called The Master Key.

"From William J. Locke a comedy called The Whirlwinds.

"From J. Stanley Hughes and C. Aubrey Smith a dramatization of the novel by Harrison Rhodes entitled A Flight to Eden, and from Harrison Rhodes and Cosmo Gordon Lennox a comedy called the Machinations of Charles Edward.

"I have entered into an agreement with Frank Curzon for the production in London of Margaret Mayo's American play, Polly of the Circus, which is to be Anglicised and acted by an English company. Mr. Curzon intends visiting New York during September in search of American plays. The great success of A Woman in the Case and Rose Stahl in London has awakened the London managers to the fact that they must now look to the American market for material. The talk of prejudice against our plays in England is all bosh. They will pay well to see what interests them, but will let severely alone anything that does not appeal to them whether it be foreign made or a home product. The spectacle of half a dozen prominent theatres with closed doors at the height of the present London season because of a lack of good attractions has caused our theatrical cousins to sit up and take notice of the fact that the American dramatist is forging ahead and will soon be the leading provider for the theatres in the English speaking world.

"One thing about the London stage that must impress a visiting American manager is the value of the stage censor. Their stage is clean, and the absence of disreputable entertainment is marked after one has had a season of observation of stage doings in this country."

## NEW CLUB HOUSE OPENED.

The handsome home of the Golden Gate Professional Club at 162 West Fiftieth Street was dedicated yesterday.

A meeting of members for the installation of officers was held at 8 o'clock in the evening, after which there was a housewarming, to which all Californians and their friends were welcomed.

Mrs. Beaumont Packard is the president of the club, for which a benefit will be given in September.

## MISS STAHL RETURNING.

Rose Stahl, after a London run of The Chorus Lady so successful that it amounted to something of a triumph for both American play and American player, sails for New York on the *Cedric* Friday, July 23.

# A VETERAN DEAD.

### Henry L. Bascomb Passes Away at the Edwin Forrest Home.

Henry L. Bascomb, a quarter of a century ago an actor of note, died at the Edwin Forrest Home, near Philadelphia, at five o'clock last Saturday afternoon. Mr. Bascomb had been an inmate of the home since June 2, 1887. He was born in Boston Sept. 13, 1838, and made his first appearance on the stage at the age of nineteen as a member in a minor capacity of the famous old Boston Museum Stock company. He made his debut as the Post Boy in a play called Speed the Plow in the Autumn of 1853. At the Museum he played many small parts and gained great experience, leaving that company in 1857. He then played a year in the West and finally coming East again he joined Mrs. M. A. Garrettson's company at the Walnut Street Theatre, Philadelphia. He remained there seven years. He went back to the Boston Museum in 1865 and played there three more years, supporting, among many other famous stars, Edwin Booth and Mrs. Davenport. He then spent two seasons as a member of the company at the Selwyn Theatre, Boston, and in 1870 came to New York and joined Augustin Daly's company, playing in many of that manager's most notable Shakespearean revivals. It was during this interval in his career, too, that he appeared in the original production of Bronson Howard's Saratoga. His next engagement was at McVicker's Theatre in Chicago, where he went intending to remain a year. The disastrous Chicago fire destroyed the theatre after he had been there six weeks, however, and Mr. Bascomb went to Providence to join the company at the Providence Opera House. He remained with that organization for three years, during which time he played, as he used proudly to remember, with Charlotte Cushman. The actor next went to Portland, Me., for two years, and for the final years of his active career as a player he appeared with several traveling organizations. In 1881, while walking from New York to Boston in search of an engagement, Mr. Bascomb was overtaken by a snowstorm and was so badly frozen that he was never able to play again. When he was released from the hospital he was able to get about on crutches, but shortly afterward it became necessary to amputate both of the actor's feet. Six years later, in 1887, he was admitted as a guest of the Forrest Home. During his long stay there, despite his infirmities, he has always been most cheerful, talking pleasantly of affairs of the theatre old and new, and his death brought sorrow to the little group of players now at Springbrook. The interment took place yesterday in the Home plot at Cedar Hill Cemetery.

## INCORPORATIONS AT ALBANY.

Certificates of incorporation for the following amusement companies were filed with the Secretary of State at Albany the past week:

Eutah Amusement Company, New York, to equip and manage theatres and conduct a general theatrical business; capital, $5,000; directors, James Madison, Solomon J. Saphier and Herman Lobel, New York.

New York Mozart Society, New York, formed for the purpose of giving musicales and concerts; capital, $5,000; directors, Mrs. Adelaide Wallerstein, Mrs. Marie E. Burns, New York; Mrs. Alma W. Powell, Brooklyn, N. Y.

Hammerstein Opera Company, New York, to carry on the business of proprietors and managers of places of amusement and to produce plays, operas, etc.; capital, $250,000; directors, Oscar Hammerstein, William Hammerstein, Edwin B. Root, New York.

Charles H. Waldron Amusement Company, New York, to construct and own theatres and present stage productions of all kinds; capital, $150,000; directors, Charles H. Waldron, Boston, Mass.; L. Lawrence Weber, Sam A. Scribner, New York.

Rothschild's Amusement Company, New York, to do a general theatrical and moving picture business; capital, $5,000; directors, Ben W. Rothschild, Tottenville, S. I.; Anna Schlussel, Maurice Schlussel, New York.

The Half Moon Company, Newburgh, N. Y., general amusements, including stage productions of various kinds; capital, $5,000; directors, Harry D. Calyer, Waldo E. Austin, William L. C. Todd, Newburgh, N. Y.

The Kenilworth Construction Company, New York, to supply amusements of all kinds; capital, $5,000; directors, Charles S. Clark, Rudolph L. Fersenheim, New York; William M. Rouse, Jersey City, N. J.

Yonkers Modern Amusement Company, New York, to carry on the business of furnishing all kinds of amusements; capital, $10,000; directors, John J. Doran, Joseph B. Doran, Walter F. Redenburg, Yonkers, N. Y.

## THE HANDSOMEST CATALOGUE.

The handsomest catalogue of the year which has reached THE MIRROR is that of the Union Elevator and Machine Company, of Chicago, the noted stage hardware house. The cover design is particularly attractive. The finest of paper stock is used and the workmanship in cuts and all other details is of the highest order. James H. Channon is president of the company, Edwin D. Hazall, secretary and manager, and Harry Channon, treasurer. Among the illustrations is a picture of the steel curtain in three sections, a difficult but completely successful achievement, which the company placed in the Hush Temple Theatre, Chicago.

Ada Boshell, disengaged after Sept. 1.—*Adv.*

# CANCEL BOOKINGS.

## MEMBERS OF THE WESTERN ASSOCIATION TAKE AN ARBITRARY STAND.

### Klaw and Erlanger and Associate Producers Say They Feel They Have Cause for Complaint—Have the Contracts Been Rendered Invalid by Unauthorized Changes?—New Routes Arranged.

A portion of the members of the Western Theatre Managers' Association have taken exception to the recent move of Klaw and Erlanger and the various managements associated with that firm (William A. Brady, Henry B. Harris, Joseph Brooks, Charles Frohman, Henry W. Savage and others) in refusing to allow the attractions under their control to play in the Western houses of various members of the association.

While the act practically amounts to a "cancellation of contracts," the producers feel, as their representatives say, that the action of some of the members of the association in altering contracts makes the contracts invalid, and therefore that there can be no ground for legitimate complaint from managers of the association affected. The "cancellation" affects only a part of the members of the association, and what stand the remainder of the organization will take with their affronted colleagues or toward Eastern producers remains to be seen. In the meantime the latter continue to make bookings in other houses available, or which they have recently acquired, through the Western territory in question.

Apropos of booking difficulties, the Southern Theatrical Managers' Association, at a meeting held in Atlanta, Ga., on July 13 decided not to permit any of the Shubert or "independent" attractions to play in the houses under their control, they saying they have no cause for complaint as to the treatment meted out to them by booking agents who have long supplied them with attractions and feeling that they were not strong enough to risk breaking with that source of bookings.

## AS THE SUN WENT DOWN.

As the Sun Went Down, by George D. Baker, which Arthur C. Alston will send on tour next season, will have a strong company. Estha Williams, whose work in the leading role of At the Old Cross Roads had much to do with making that play an eight years' winner, will be featured. In her support will be found many well-known people, including Edwin Walter, W. A. Whitecar, Phil Connor, William Seaton, Jenny Dunbar, Flora Byam, Margaret Miller and others now being negotiated with. Forest Crosman will have charge of the company and Milton Bejach will be in advance. The Lee-Lash Scenic Company will furnish the scenery, under the personal direction of W. F. Hamilton, formerly of the firm of Moses and Hamilton. The tour, which will be a long one, will open at Paterson, N. J., on Aug. 23, the Eastern cities being played early. St. Paul and Minneapolis will be reached in October; the Grand Opera House, Kansas City, Christmas week. A Coast tour of twelve weeks will then be played over John Cort's circuit, the company reaching San Francisco Easter week. Following San Francisco will come southern California, the company returning East via Salt Lake City and Denver, the season not closing until early in June. Manager Alston is leaving nothing undone to duplicate the eight years' success of At the Old Cross Roads with his newest production of As the Sun Went Down.

## NEW THEATRE OPENED IN SEATTLE.

The Alhambra Theatre, Seattle, Wash., was opened July 12, Mrs. Fiske in Salvation Nell being the attraction.

The new theatre is in the style of the Spanish renaissance. The total seating capacity is 1,250, with twelve boxes and two loges. The theatre is claimed to be practically fireproof as regards the auditorium.

The house is under the management of Russell and Drew.

## THE ACTORS' FUND.

Thomas McGrath, head of the Registration Bureau of the Actors' Fund of America, reports the following long list of registered members of the Fund as having signed for the coming season. Mr. McGrath says: "Think what this saving of commissions means to the actor and what accrued benefit comes to our charity through this great increase in membership. Last month's registration numbered close to two hundred, and from present indications the month of July will not fall far behind that figure. The Life Membership list has also increased, among the most recent additions being William Collier, Augustus Thomas, and James Forbes." Mr. McGrath's list of registered members who have already signed for the season is as follows: Women—Aphie James, Mary Atheling, Edna Archer Crawford, Abigail Marshall, Natalie Perry, Alma Powell, Harriet Davis, Louise Kent, Cordelia Macdonald, Georgia Laurence, Molly Windsor, Annie Athy, Ruth Handforth, Pauline Darling, Ellen Mortimer, Beatrice Prentice, Mabel Shaw, Ethel Brandon, Kate Pletcher, Magda Foy, Blanche Chapman, Mrs. Mary Davis, Mrs. Lettie Ford, Maggie Fielding, Margaret Grey, Martha George, Kate Jepson, Emelie Melville, Beth Somerville, Kenyon Bishop, Lillian Reed, Helen Redmond, Pauline Hall, Marguerite Clark, Kathleen Taylor, Evelyn Faber, Ida St. Leon, Josie Robinson Haywood, Florence Robinson, Sara Perry, Edna Brothers, Lena Melville. Men—Edward Abeles, Edmund Breese, Harry Burkhardt, Francis Autumn Bonn, Raymond Hitchcock, Dustin Farnum, Paul Everton, Ben Hendricks, William Ingersoll, Louis James, William J. Kelly, Harry Leighton, Nestor Lennon, Ernest Lanford, Edward Haas Robins, Frederick Truesdell, Harry Woodruff, Frank Worthing, William F. Walcott, Joseph R. Garry, Edwin Mordant, George H. Melford, Arthur Maitland, Frederick Perry, Milton Sills, Homer Barton, Bigelow Cooper, John McKee, Edward Wade, Arthur Chatterton, Morgan Coman, Frank A. Ford, Harry T. Fraser, Albert S. Howson, Macey Hariem, Rowden Hall, P. J. Kelly, Frederick Loomis, Charles D. Pitt, John W. Sherman, Anthony Asher, H. Dudley Hawley, Regan Hughston, H. D. Byers, Hallet Bosworth, W. J. Brady, Henry Bergman, Walter Craven, Mart J. Cody, Jacques Martin, Alfred Moore, Bertram A. Marburgh, Frank Russell, Frank Sheridan, Samuel Forrest, Louis B. Grisel, Harvey A. Cassidy, Ralph Delmore, Alfred Fisher, Harry Forsman, John Findlay, James T. Galloway, C. W. Goodrich, Charles E. Howson, William H. Harriman, C. Stuart Johnson, A. Stapleton Kent, Leslie King, Peter Lang, L. J. Loring, Walter Ray Liebman, William Mack, Frederick Maynard, Francis D. McGinn, Edward Maynard, Mark Price, Robert Reese, Paul Terhune, Ezra C. Waleh, Frank Nelson, William C. Andrews, George Backus, Herbert Backus, Herbert Corthell, Wilfred Clark, Douglass Fairbanks, H. Bratton Kennedy, Cecil Lyndon, Ernest Lambart, Frank McIntyre, Milton Nobles, William Sampson, Joseph Tuohy, John Westley, George M. De Vere, Sam Edwards, William J. Ferguson, William Herbert, Jacques Kruger, John E. Kelly, Verner Clarges, W. J. Cross, William Albert Bechtel, Robert Ober, Scott Welsh, Neil McCay, Harrison Armstrong, William H. Murphy, Frank J. Sheedy, Matt Woodward, J. K. Adams, William Danforth, Edward L. Duane, Joseph Hart, Roland A. Osborne, Joseph C. Fay, Arthur De Voy, C. Clayton Burnison, Robert Drasett, William Elliott, Frank L. Davis.

## RALPH HERZ TO BE FEATURED.

The Shuberts will feature Ralph Herz in The Paradise of Mahomet, an operetta which they will produce in New York early in the season. Other engagements for the company are Walter Lawrence, John Bunny, J. J. McCloskey, Eva Davenport, Vera Michelena, Gertrude Darrell, Laura Guerite, Mabel Weeks and Daisy Green.

The Paradise of Mahomet is from a French original, of which Henri Blondeau wrote the book and Pianquette, composer of The Chimes of Normandy, the music. Harry B. Smith has adapted the book and Robert Smith the lyrics for the American production, while the music of Pianquette is retained.

The plot deals with a number of Mussulmans who, though really alive, are persuaded to the belief that they have died and entered the Mahometan paradise.

# Notes of the Air-Domes

The airdome at Palestine, Tex., has incorporated with a capital stock of $2,000. The incorporators are C. S. Bratton, W. G. Jameson, Tim O'Connell and S. K. DeVaney. Good business with vaudeville, motion pictures, July 5-10; Hickman-Besey Stock company, 12-17.

At Frank Rich's airdome, El Paso, Tex., musical comedies and travesties on popular comic operas, under direction of Morrie B. Streeter, pleased large attendance July 4-14. The Summer Girl, 4-7; travesty on Pinafore, 8-10; Vacation Time, 11-14. This company is very well liked here and the Misses Blondell and Bryan, William Wagg and Aubrey Carr deserve special mention for good work. The chorus is beautifully costumed and well drilled by Etta Donnelly. The prospects for the coming season are exceedingly bright, as Manager Rich has booked more good attractions than ever before.

The Clifton Airdome, Tucson, Ariz., formerly owned and operated by P. F. Linton, was sold to Albert Adler July 8. Mr. Adler took possession immediately. Moving pictures and illustrated songs by Fannie Brondridge and Grace Donough continue to draw good crowds, July 12-17.

At the Kirksville, Mo., airdome, Wilber Kingsley Stock company, July 12-24. The date for the Elks' carnival has been set ahead because of heavy rains, July 12-15. Attractions will include fireworks, band concert and automobile parade.

At Luna Airdome, Owensboro, Ky., Will Rogers, manager, July 5-7, Jack Trainor as the Messenger Boy and Willard Rowe and Grace Clinton in Schoolmates drew good business; July 8-10, Rogers and Letepha in The Polish Vagabond and motion pictures; 12-17, May Foster and her sheath gown dog Mike, the Geraldis in musical novelty. This is the last week of the baby show.

Business at the Jefferson City, Mo., airdome continues very good. The Paycen Stock company held the boards June 28-July 10, and gave general satisfaction. The Earl company opened for a two weeks' engagement July 12, and was well received.

The Mystic Airdome, McAlester, Okla., has closed its doors on account of poor business. Star Airdome (A. Bert Estes, manager), The Hellboy company, July 4-10, pleased packed houses every night. Marie Neilson company, July 11-17.

At the St. Joseph, Mo., airdome (C. U. Philley and R. Van Houten, managers), constant rains cut out all but one or two performances by the North Bros. Stock company, July 4-10; Hazel Kirke, July 11-17.

At the Fort Scott, Kan., airdome (Harry C. Ernich, manager), the second week of Bailey-Lockwood company closed July 10 to good business. Plays given: The Path of Duty, July 5-6; A Soldier of Fortune, 7-8; The Irish-American Cousin, 9, and The Night at the Play, 10. The Morey Stock company opened 12 in Anita, the Singing Girl.

At the Sedalia Airdome (Geo. F. Hall, manager), Paycen Stock company featuring Rachael May Clark; Sweet Clover, July 11-12; When You Are Married, 13-14; His Mother's Son, 15; Camille, 16; The Slave Girl, 17. Business good.

At Hot Springs, Ark., Airdome Theatre (Frank Head, manager), Rentfrow's Jolly Pathfinders in repertoire, July 5-10; good company and business. ITEM: Manager Frank Head, of the Auditorium and Airdome theatres, has gone to Los Angeles, Cal., to attend the Elks' convention, and will make an extensive tour of the coast.

At Washington, Pa., the Airdome Amusement Company (A. D. Mair, manager), Taylor Stock company ended two weeks' engagement, June 28-July 10; fair company; drew good business. Plays: From Farm to Factory, A Game of Hearts, Reaping the Harvest, The Avenger, Falsely Accused, Carmen, Camille, My Mother-in-Law's Mishaps, Gold Mines of Nevada. Harcourt Comedy company, July 12-24.

At the Dubuque, Ia., airdome (Jake Rosenthal, manager), Jane Babcock and company, July 5-10, in Captain Swift drew good sized and pleased audiences; same company 11-17 in The Counterfeiters; The Girl and the Miner, 18-24.

At the airdome, Mexico, Mo. (A. R. Waterman, manager), the Henderson Stock company, June 28-12. Business good the first week, threatening weather kept the attendance down the second; company fair. Culhmane Comedians 12-26.

At the airdome, McKinney, Tex. (Jesse Warden, manager), the Bell Boy Musical Comedy company June 28-3 to splendid business; good company. 5-12 motion pictures; big business every night. Next attraction, Truman de Roame in repertoire 12-17. The members include F. J. De Castillo, Willie Biff, Louis G. Luminais, Harry Bernard, Dan B. Hines, P. G. Connell, Bettye Baldwin, Maude Folson, and Sara Goodwin Ehlinger.

The new airdome at La Crosse, Wis., with the following clever bill, closed a successful week, July 10: Casey and Le Clair, Irish comedians; Arthur Abbott, English Coster singer; Carson Brothers, Swedish athletes; Three Pearce Sisters, singers and dancers; E. C. Raymond, illustrated songs, and moving pictures.

The airdome at Winston-Salem, N. C., the past week had one of the best acts ever secured in this city, which included Jennie De Weese, who possesses a remarkable talent in the musical line and is the best ever seen here; also Clause and Radcliffe in their comedy sketch and dancing acts which pleased good houses.

A handsome new airdome will be opened to the public at Tipton, Ind., July 22, under the management of C. E. McNairy and Ed. T. Staley. It will seat 800 and will put on repertoire, vaudeville and moving pictures, and local conditions look good for good business rest of the season.

Taylor's Stock company presented The Avenger, Mysterious Mr. Blake and Carmen to good business in the airdome at Wheeling, W. Va., July 12-24.

The new airdome at Helena, Ark., is nearly ready to open for business.

The Princeton, Ind., airdome (Vesper Gamble, manager) will still handle stock companies with vaudeville acts.

The Worth Brothers Stock company continues to please a steadily increasing business at the St. Joseph, Mo., airdome, of which C. U. Philley and R. Van Houten are managers.

A new airdome has been opened at Florence, S. C., by Mr. Hines and is doing excellent business.

At the Crystal (Will Brooks and Crawford, managers), The Beggar Prince Musical company in The Beggar Prince, Prince of India and Olivette, June 27-July 3, pleased good business. The Metropolitan Stock company, July 4-10.

## PLANS FOR NEW THEATRE AT NEWARK.

Plans for the new theatre to be erected in New Street by the Real Securities Investment Company were filed with the building department of Newark, N. J., by Henry Baechlin, the architect. The new theatre will be known as the Arcade Theatre and managed by M. L. Mumford, who is the present manager and founder of the little Arcade Theatre. The main entrance will be from the Arcade, and the stage entrance on New Street. There will be an auditorium and a balcony and will seat 1,200. The stage will be 60 feet wide, 45 feet opening and 30 feet high. There are to be nine dressing rooms with hot and cold water, tub and shower baths. A fireproof operating room for moving picture equipments holding three machines, two spot lights and one dissolving. No wood is to be used, as the building will be iron and concrete, modeled after the Maxine Elliott Theatre of New York. The building will cost $125,000 and the ground $75,000. The decorations will be green and gold. Manager Mumford will continue his present policy, only adding more high class vaudeville acts and a comic opera stock company. The building will be ready about Nov. 15.

## A RUMOR REVIVED.

From London on Saturday came a report reviving the rumor which has come up periodically during the past six months or more that Julia Marlowe had definitely concluded arrangements with Winthrop Ames, director of the New Theatre, calling for her appearance as one of the leading players with the company to be installed at that theatre. This particular story has it that Miss Marlowe will play Portia in The Merchant of Venice with Charles Cartwright as Shylock. Ere long Mr. Ames will see fit to make public, doubtless, that portion of his plans which now he chooses to keep in the background, and then we shall see what we shall see. For the time being the rumors afloat are worthy of little or no attention.

## GREEN ROOM CLUB REHEARSAL.

The complete bill for the annual full dress rehearsal of the Green Room Club to be held at the Casino, Asbury Park, N. J., on Saturday, is as follows: George Cohan, John E. Henshaw, De Wolf Hopper, Flora Zabelle, Gus and Lee Edwards, the Blonde Typewriters, Al. H. Wilson, Harry Burger, Grace Hazard, Mildred Stoller, Madge Fox, Minnie Palmer, Joseph Murphy, James O'Neill, Raymond Hitchcock, Julian Rose, Frank Fogarty, Loney Haskell, Charles Wayne, Gertrude Des Roches, and Anton Heindel. There will be two performances, afternoon and evening.

## P. W. L. MEMBERS' PICNIC.

Mrs. E. L. Fernandez entertained members of the Professional Woman's League at a picnic at her home in Rye on Friday.

Among those present were Laura Burt, Mildred Holland, Una Clayton, Mrs. Sol Smith, Julia Ralph, Kate Chrystal, Lavinia Shannon, Lizzie Rochelle, Ada Gilman, Mrs. Leona Ross, Ruby Ross, Mrs. Hugo Sackett, and Mrs. William Abingdon.

William Abingdon and Hugo Sackett were the only men present. They made themselves useful by digging clams.

## OUTDOOR PLAYS AT COLUMBIA.

The Merchant of Venice and Percy Mackaye's The Canterbury Pilgrims will be presented by the Coburn Players on the campus of Columbia University on July 29, 30 and 31, in connection with the Summer session of the university. The plays were recently given on the campus of Barnard College for the benefit of the College Settlement.

Ada Boshell, characters, at liberty next season.

## CINCINNATI.

### The Merry Widow Remarried Is Produced—Henry M. Ziegler Well Again.

CINCINNATI, O., July 19.—The Merry Widow Remarried had its first local presentation at Chester Park yesterday and proved a tuneful and pleasing light opera. Adelaide Norwood had the title role and was warmly received by a host of her local admirers.

Don Phillipai and his band are at the Zoo this week, and are meeting with cordial receptions from the friends they made there last season as well as many new ones.

The Isle of Yucatan is being staged by the Hutchinson Comic Opera company at the Lagoon, and is meeting with a marked degree of success.

The many friends of Montgomery Phister, the veteran critic of the *Commercial-Tribune*, will regret to hear of the bereavement that has befallen him in the loss of his daughter, Helen Story, who died at Asheville, N. C., early last week. She is the third of his family to die from consumption within less than two years.

Manager Henry M. Ziegler, after a brief but painful illness, is again able to be around and is actively superintending the improvements that are being made at the Columbia.

H. A. SUTTON.

## DETROIT.

### Very Few Attractions at Present—The Whitney to Be Rechristened.

From a theatrical standpoint Detroit is resting in a most peaceful slumber. The engagement of the Aborn Opera company ended at the Detroit Opera House two weeks ago and the house is dark. Vaughan Glaser closed a successful engagement at the Lyceum Theatre a week ago, and the doors are now closed until the regular season opens. The Whitney Theatre is in process of renovation for the Shuberts, who will take possession in the Fall, giving Detroit two high class theatres instead of but one as has been the rule for some twenty years. The Shuberts will undoubtedly rechristen the Whitney the Garrick Theatre. The Lafayette Theatre has given up the ghost as a moving picture theatre, and in the Fall will be devoted to melodrama, taking the place heretofore occupied by the Whitney. The new Family Theatre is drawing good houses with its moving pictures and low priced vaudeville. The Temple Theatre, the standard of which Manager Moore endeavors to keep on an even average the year around, is drawing excellent houses and is without question one of the coolest places in Detroit.

J. H. ("Mickey") Finn has returned to Detroit for the Summer, and is taking care of the press work at the Temple Theatre. He will undoubtedly return to Manager Moore's new Rochester house in the Fall. W. W. Farnsworth, of the Temple régime, has returned from his annual vacation, and is again supervising the affairs at the box office.

ELYP. A. MARONI.

## CLEVELAND.

### Regular Season Will Open Soon—McIntyre and Heath's New Musical Comedy.

The season of 1909-10 will open earlier than usual, the Euclid Avenue Opera House breaking its record, having McIntyre and Heath Aug. 30 in a new musical comedy which will be given its initial production. Vaughan Glaser and his co. will open a short engagement of stock at Keith's Prospect Theatre Aug. 23.

Wang was given a fine revival by the opera co. at the Euclid Avenue Garden Theatre 12-17. Fantana 19-24.

At the Colonial Theatre 12-17 Laura Nilson Hall was seen in the amusing comedy The Marriage of Kitty, playing the title-role, and was ably assisted by Charles Waldron. This is the last week Miss Hall will appear for some time. The Man on the Box 19-24.

Included in the bill at the Colisem 19-24 are Beth Stone, Bunth and Rudd, Herr Pope, Milly Valeska, the Harvey de Vera Trio, and the Three Ernests.

Lyman Howe's Pictures are proving so successful at the Hippodrome that they will remain till Aug. 23.

WILLIAM CRASTON.

## BUFFALO.

### Another "Puff" for Jessie Bonstelle—East Lynne as Popular as Ever.

The Bonstelle Stock company in Captain Jinks was very well received at the Star, 12-17. Jessie Bonstelle has done nothing better this season than her portrayal of Madame Trentoni.

Gertrude Shipman and her associate players gave a new edition of East Lynne at the Lyric, 12-17. As usual, this standard drama drew large audiences.

James Purvis, who has been spending several weeks in town, left July 11 for New York to commence rehearsals with The Century Girls co.

P. T. O'CONNOR.

## SALT LAKE CITY.

### Polly of the Circus Pleased—Blanche Douglas a Prime Favorite Here.

At the Salt Lake Theatre Polly of the Circus drew good business 5-7, pleasing audiences. In scenery and general interest this is one of the best of the season. The co. was excellent throughout.

At the Grand Theatre the Willard Mack Stock co. presented In Missouri 11 to packed house. Mr. Mack has so far recovered from his recent illness to take his place in the co. The audience gave him a great reception. Blanche Douglass was exceedingly popular.

C. E. JOHNSON.

## DENVER.

### Boys of Company B Drew Well—Some Good Work Noted.

The Boys of Company B was the attraction at Elitch's Gardens the week of the Fourth, and it was enjoyed by thousands of people. Christine Norman, Lillian Sinnott, Ina Hammer, Wilson Melrose, Fuller Mellish, Roy Fairchild, Tom Findlay, George Probert, and John Daly Murphy appeared to excellent advantage. The Man on the Box next.

The Williams, Thompson and Cross Musical Comedy co. at the Curtis deserves good patronage, for the principals are all decidedly clever. Mabel Darragh and Dee Loretta are beautiful and can act, as well as sing, far above the average. George Rehn was immensely funny in a German characterization. Two Tars and a Tartar is the offering 11-17.

MARY ALKIRE BELL.

## BEULAH POYNTER'S SEASON.

Beulah Poynter will open her season Aug. 19 at Columbus, O., using her own dramatization of Lena Rivers as her play. This is Miss Poynter's third and last season in Lena Rivers, and her success in it has been almost extraordinary. Miss Poynter's tour will be under the direction of Burt, Nicolai and Nixon.

## P. W. L. TO MOVE HEADQUARTERS.

The Professional Woman's League will in September move from their present quarters in the Hotel Remington, 129 West Forty-sixth Street, to the new building at Sixty-eighth Street and Broadway, where they will occupy a whole floor.

## CURRENT AMUSEMENTS.

*Week ending July 24.*

AERIAL GARDENS—A Gentleman from Mississippi—317 times, plus 4th week—19 to 24 times.
AMERICAN—Vaudeville.
BROADWAY—The Midnight Sons—9th week—66 to 72 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—15th week—116 to 123 times.
JARDIN DE PARIS—Follies of 1909—6th week—33 to 41 times.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
LYRIC—The Motor Girl—6th week—41 to 47 times.
MAJESTIC—Moving Pictures and Vaudeville.
METROPOLIS—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Climax—97 times, plus 2d week—9 to 16 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

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# THEATRE CARDS

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## A DELIGHTFUL PROGRAMME.

Yesterday afternoon at the Professional Woman's League the literary and dramatic days, such pleasant features at the League a year or so ago, were resumed under the most delightful conditions. The first, occurring yesterday, was a "Dramatic Day," of which Alice Brown was chairman. Miss Brown had arranged a very pleasing programme, including a piano solo by Fannie M. Spencer, some charming dialect stories by Lucille La Verne, songs by Meta Green, recitations by Hattie Neilen, some whistling solos by Alice Shaw, with the piano accompaniments of Cara Roma, and last but by no means least, some recitations by Mrs. Sol Smith. Miss Brown's afternoon was most enjoyable, so everybody declared over the little repast at the conclusion of the programme. The next affair of the kind is to be a "Literary Day," Aug. 2, of which Kizzie Masters is to be chairman.

## J. U. SAMMIS HEADS ELKS.

J. U. Sammis, Lemars, Ia., was elected Grand Exalted Ruler of the Benevolent and Protective Order of Elks at the meeting of the Grand Lodge, Los Angeles, Cal., on July 13.

Detroit was selected by acclamation as the meeting place of the Grand Lodge in 1910. St. Louis and Portland, Ore., having withdrawn from the race.

Other officers were elected as follows: Leading knight, Warren G. Sayres, Wabash, Ind.; lecturing knight, J. D. Jones, Scranton, Pa.; secretary, Fred C. Robinson, Dubuque, Iowa; treasurer, Edwin R. Leach, New York; trustee, Perry A. Clay, Denver; tyler, Charles L. Dicker, Bemidji, Minn.; inner guard, A. M. Taylor, St. Augustine, Fla.

## ACTORS' CHURCH ALLIANCE NEWS.

*Local and National Headquarters, 550 Seventh Avenue, New York.*

The July monthly reception of the New York Chapter of the Actors' Church Alliance will be held Thursday, the 22d, at the studio of Mrs. May Kidder-Peirce, 21 East Fifteenth Street, from 3 to 5.30 p.m. An interesting programme has been provided for. A very attractive and unique feature will be a talk on Central America, with views by Mrs. Julia Dickinson, and musical impressions of poems by Mary Louise Woellner. All members of the Alliance and their friends are cordially invited to attend.

## MODJESKA'S BODY IN POLAND.

The body of Helena Modjeska arrived in Cracow, Poland, the actress's birthplace, July 15, and previous to the funeral, which took place July 17, lay in state in the Chapel of the Holy Cross. The ceremonies attendant to the burial were most impressive, the directors of the theatres of Cracow and Lemberg delivering addresses in the presence of a gathering of men and women noted in the world of art and letters of Poland. For the interment the Cracow City Council gave a tomb.

## SHUBERTS GET LINCOLN SQUARE.

The Shuberts have made arrangements with Charles E. Blaney whereby they will supply attractions for Blaney's Lincoln Square Theatre, to be hereafter known as the Lincoln Square Theatre. The theatre will be run as a combination house, playing Shubert and other attractions for engagements of one week.

# WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

**A HIGH CLASS** dramatic sketch for two men and a woman, written by W. D. Eaton for the late John E. McWade. Will play about twenty minutes. A sympathetic Civil War story, with a suave conclusion. On sale or royalty, but only to a leading man of established reputation, who can command the best bookings. Address A. Milo Bennett, 59 Dearborn Street, Chicago.

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**"A PROPOSAL** in Pajamas," refined, original comedy sketch. Sure winner. 1 man, 2 women. American rights for sale. Letters: Harrison Carter, 417 Lexington Avenue, City.

**EXCELLENT** board; clean rooms, $5.00 per week up. Mrs. Rosdegaard, 244 W. 52nd Street.

**FOR SALE**—The very funny and successful Comedy "The Corner Grocery" And the money maker, "O'Brien, the Contractor" Small cast. Both plays easily produced. For particulars address Daniel Sully, Woodstock, N. Y.

**FOR SALE CHEAP**—Twenty calcium lamps in good condition; both Open and Spot. Apply Holmes, Room 3, New York Theatre Building.

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**SKETCH FOR SALE**—A Western girl sacrifices herself for lover. Two women, man and boy. Address Lacy, care Mirror.

**STAGE** Director and Professional Coach. Pantomimic Action and Grace. Exceptional Talent Exploited. Sketches. Louis Hallette, Knickerbocker Theatre Building.

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## TWO THOUSAND DOLLARS FOR CHARITY.

The all-star performance for the benefit of the Hebrew Infant Asylum given at the Pier Theatre, Arverne, L. I., on Sunday profited the charity about $2,000. In the bill were Sam Bernard, Henrietta Crosman, Malcolm Williams, Miss Georgia Caine, Andrew Mack, Jefferson De Angelis, Willis Collier, Gus Edwards, and Eddie Foy.

## CHARLES KLEIN WANTS CITIZENSHIP.

Charles Klein, the playwright, on July 16 made application for naturalization before the clerk of the Superior Court at Bridgeport, Conn. Mr. Klein gave his age as forty-two and stated that he had been a resident of this country twenty years. He was born in London. His American home is at Rowayton, Conn.


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## VACATION NOTES.

**Where Actors, Managers and Others Are Spending Their Summer Holidays.**

Harry Burkhardt has gone to Lake Quinsigamond, Mass., for a short respite preparatory to opening with The Climax.

Edwin Milton Royle is in Salt Lake City visiting his parents.

Maud Fealy has been spending some weeks at Madison, Me. There she has developed quite a reputation as a fisherwoman, she having been one of the most successful anglers on the lake. In August she contemplates spending a few weeks on the Jersey shore before taking up her rehearsals this Fall.

David Warfield, with Mrs. Warfield and his sister, are at the Hotel Adlon in Berlin. They will visit various places in Europe during the Summer and sail for America on Sept. 17.

Harold Crane, after an all-season run with The Golden Girl in Chicago, is spending a few weeks at Niagara-on-the-Lake and the Thousand Islands before returning to New York.

Among the new arrivals at Mt. Clemens, Mich., are Marie Clark, the Great Trovollo, Billy Noble, Jeanne Brooks, and Harry Leighton, of John W. Vogle's Minstrels.

Sidney R. Ellis will leave for Atlantic City soon to spend a few days, returning for the rehearsals of Al. H. Wilson, which begin Aug. 9.

Harry Leighton was a recent arrival at Mt. Clemens, Mich.

Edwin Mordant and wife (Grace Atwell) are spending part of their vacation trolleying through New England. Eastern Maine and New Hampshire were visited last week.

Kate Rich Guyon and Eleanor Miller are spending six weeks in the Adirondacks.

George Allison and Mrs. Allison (Gertrude Rivers) will close their season July 24 at St. Paul. They will go at once to their Summer home at Duxbury, Mass., until they open in the Fall for their Brooklyn engagement in stock.

William Harris is in London after a month spent in automobiling on the Continent.

Eleanor Robson is the guest of Mrs. Wolcott, the wife of the former United States Senator, at Capri, Italy.


# Second-hand Dresses and Furs

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## MORE TIME FOR BEAUTY SPOT.

The Shuberts announce that The Beauty Spot will not leave the Herald Square Theatre July 31, as generally supposed, but will remain at that house a fortnight longer, making way on Aug. 14 for The Broken Idol.

# THE MOTION PICTURE FIELD

## MEETING AT ATLANTIC CITY.

### SEMI-ANNUAL GATHERING OF THE FILM SERVICE ASSOCIATION.

**A Very Successful and Enjoyable Event—Matters Discussed and Acted Upon—How the Members Were Amused and Banqueted—A List of Attendants.**

If the Atlantic City gathering of the members of the Film Service Association demonstrated anything it was that the supposed corpse was anything but a dead one. The belief was held in certain quarters that the old Film Service Association had really lost its standing in the trade, and that as an organization it was a purely social affair. It was clearly proved at Atlantic City that there was still an important part in the trade for the organization to play. This was clearly brought home to the members who were present, and it may be safely predicted that the Film Service Association is the liveliest body of men in the motion picture business.

As is usual at semi-annual meetings, there was not much business to be transacted. The annual meeting occurs in January. This was merely a Summer gathering for this occasion to select the officers to fill the purpose of keeping in touch, and on the vacancies caused by the deflection of some of the members to the Independents.

The first session convened at Young's Hotel at two P.M., Friday, July 16. Secretary Herbert Miles called the convention to order and asked for nominations for the office of president, to fill vacancy caused by the resignation of William H. Swanson, of Chicago, who was elected at the meeting in New York last January. A. J. Gilligham, of Grand Rapids, was nominated and unanimously elected. William Steiner, of New York, was elected vice-president, in place of Carl Laemmle. Frank J. Howard, of Boston, and Richard A. Rowland, of Pittsburgh, were elected members of the Executive Committee.

After disposing of routine business the meeting considered the notification of the American Express Company relative to shipment of films. This matter was eventually disposed of by reference to the manufacturers of Chicago and New York.

The express company had notified all exchanges that motion picture films must hereafter be shipped in metal cases of "some material heavier than tin." The present shipping case in general use is of fiber. The picture men objected to the change, first, on account of the expense, and second, because it is deemed unnecessary.

The Motion Picture Service Company, represented by A. C. Hayman, of Syracuse, N. Y., was proposed for membership and elected. The Kleine Optical Company of New York, represented by J. B. Willis, was also elected.

At the business session held on Saturday afternoon the principal matter for consideration was a proposition of Mingle and Wood, insurance attorneys, relative to the placing of insurance on motion picture stock and machines, which was favorably acted upon. A committee was also appointed to take up the matter of freight rates on motion picture machines with the Western Traffic Association, with a view of securing a modification of the high and arbitrary rate which now prevails.

A final short business session was held Sunday afternoon, at which matters relating to the conducting of exchanges were discussed and a definite policy was outlined.

Regarding the business of the convention, delegates expressed themselves as well pleased with the result and felt that they had accomplished really more than was expected when they left home.

Everything conspired to afford the members a most enjoyable time. The weather was ideal and the temperature of both the sea breezes and the ocean waves made surf bathing a delightful pastime. Friday evening, following the business session, the members, with their wives and guests, made the rounds of the amusement places in rolling chairs. Some fifty chairs were in the parade, and the different piers were visited. The party landed at the Dunlop at 11 o'clock, where they enjoyed a bountiful Dutch luncheon as the guests of S. Lubin, of ...ladelphia.

Saturday evening an elaborate banquet was spread in the Chevy Chase room at the Marlborough-Blenheim. Eighty covers were laid and a most delectable repast was enjoyed. The courses were interspersed by song selections rendered by a number of professionals, all well known, now sojourning in Atlantic City, among whom were Bessie Clifford, of The Three Twins Western company, and Baby Eleanor, vocalist, and Mrs. Ford Belcher. President A. J. Gilligham was toastmaster of the occasion, and established a lasting reputation as a master of ceremonies. Remarks were made by Messrs. Rock, Lubin, Berst, Howard, Long, Fox, Marvin, Rowland, Pelzer, Lieber and others. Mr. Marvin sounded the serious note by reminding the members of the Film Service Association of the great importance of the business and the certainty of its growth and development to great proportions under their careful guidance. His words made a deep impression upon those present, and called forth further remarks along the same line by Mr. Robert Lieber, of Indianapolis.

President Gilligham paid a well deserved tribute to Secretary Miles for his energetic work, which had assured the success of the meeting.

Loving cups were presented to the following former officers: F. C. Aiken, Chicago; Percy L. Waters, New York; F. J. Howard, Boston; J. B. Clarke, Pittsburgh, and William H. Swanson, Chicago.

The party broke up about 11.30, to the familiar melody of "Auld Lang Syne."

The following regularly accredited delegates were present: Vitagraph Company of America, W. T. Rock, New York; Imperial Film Exchange, William Steiner, New York; H. Lieber Company, Robert Lieber, Indianapolis; Greater New York Film Rental Company, William Fox, New York; Miles Brothers, Herbert L. Miles, New York; Miles Brothers, John C. Weidman, Baltimore; Alfred Weiss Film Exchange, Alfred Weiss, New York; Howard Moving Picture Company, Frank J. Howard, Boston; Duquesne Amusement Supply Company, A. Warner, H. A. Lande; Electric Theatre Supply Company, Harry Schwalbe, Philadelphia; Lake Shore Film and Supply Company, E. Mandelbaum, Cleveland; National Film Company, Philip Gleichman, Detroit; Pearce and Scheck, Baltimore; Buffalo Film Exchange, J. A. Schuchert, Buffalo; Superior Film Supply Company, L. Less, Toledo; United Film Exchange, Edward Kohl, Cleveland; H. and H. Film Company, S. S. Hutchinson, Chicago; Ohio Film Exchange, J. W. Melchor, Columbus, O.; Pittsburgh Calcium Light and Film Company, J. B. Clarke, R. B. Rowland, Pittsburgh; S. A. Sherley, Wilkes-Barre; Actograph Company, N. H. Mosher, Troy, N. Y.; E. M. Harrington, New York City; Kubin Film Service, Ferd. W. Singhi, Robert Etris; Kleine Optical Company, J. B. Willis, New York; Western Film Exchange, Harry E. Aitken, St. Louis; R. E. Aitken, Joplin Mo.; John R. Freuler, Milwaukee; C. A. Calehuff, Philadelphia; Yale Film Renting Company, A. D. Flintom, Kansas City, Mo.; Motion Picture Service Company, A. C. Hayman, Syracuse, N. Y.; Vandette Film Exchange, A. J. Gilligham, Grand Rapids, Mich.

The manufacturing interests were represented by the following named persons: H. N. Marvin, representing the Biograph Company and the Motion Picture Patents Company, New York; J. A. Berst, Pathe Freres, New York; E. H. Montague, Pathe Freres, Chicago; John Pelzer, Edison Manufacturing Company, New York; Samuel Long, Kalem Company, New York; William Wright, Kalem Company, Chicago; Baxter Morton, Nicholas Power Company, New York; A. C. Roebuck, Enterprise Optical Company, Chicago.

Among the independent picture men present were: Ingvald C. Oes, representing the Great Northern of Copenhagen; A. Kessel, of the New York Motion Picture Company; Will C. Smith, of the New York Film Exchange, and Louis C. Wurzer, of Detroit.

There was a fair representation of ladies, including Miss W. T. Rock, Mrs. S. Lubin, Mrs. Herbert Miles, Mrs. Frank J. Howard, Mrs. F. W. Singhi, Mrs. Samuel Stein, Mrs. I. M. Lowry, Mrs. Wm. Steiner, Mrs. H. Schwalbe, Mrs. R. Etris and Miss Laverne Etris, Mrs. John B. Rock, Mrs. Richard A. Rowland, Mrs. A. D. Flintom, Mrs. Thomas Moore, Mrs. Frank Zepp and Gertrude L. Weidman.

## J. J. MURDOCK'S PLANS.

J. J. Murdock, the head of the International Projecting and Producing Company, has announced the establishment of film exchanges in all the large cities of the United States and Canada. He claims to have been forced into such a proceeding by the so-called treachery of certain exchanges that supplied films, purporting to be up-to-date Independent releases. These films, in many instances, were not Independent, but releases of some two or three years back. He is reported further as saying that his company had early realised what an increase of profit owning the exchanges would mean, but believed it common justice to only avail themselves of their assistance and not control them. The exchanges had not the correct appreciation of their opportunities, and after being warned had continued the same practices. This fact, together with a desire to give the exhibitor full value, is the reason given for the present reported movement. Mr. Murdock is also quoted in his plans for the opening of these exchanges to work in conjunction with those others that have proven their loyalty to the International Company in the past. Further quotation is to the effect that the services of a number of the best men to be found in the film business have been secured, and as fast as locations are decided upon the establishment of the exchanges will be fulfilled.

## A FEW RECENT SLIDES AND SONGS.

"On to 'Frisco" has a rather good swing to it, but the lyric is not particularly interesting. The slides are poor.

"Some Day You'll Come Back to Me," a fairly interesting song is musical and lyrical theme, with slides by Van Allin that are not good either in coloring or selection of subject.

"Come Be My Sunshine, Dearie" has a fairly good lyric and catchy musical theme. The slides are by Wheeler, and of conventional character.

"The Whitewash Man" was a hit last week, with good slides by Simpson.

"Twilight Down in Dixie" was an applause winner, and in the usual ballad effect, with good slides by the Primo Company.

## REVIEWS OF NEW FILMS.

### KALEM'S CIVIL WAR PICTURE A DARING FEATURE.

**Not Many Notable Subjects, the Most Commendable Being Pathe's "Kind-Hearted Tough" and "Evil Spirits in a Girl's Boarding School"; the Biograph's "Cardinal's Conspiracy" and "Tender Hearts"; the Vitagraph's "Adventures of a Fountain Pen" and Selig's "Peasant Prince."**

**The Secret of the Locket** (Edison, July 13).—A new twist has been given the melodramatic feature of a wife leaving home with her child after a family quarrel, and the efforts of the Edison Company to carry it out consistently is commendable in the results achieved in this picture. The wife ultimately reaches the starvation point and is compelled to virtually pawn her child. The money thus received does not tide her over long enough to secure a position and the Hebrew pawnbroker is only too glad to assume the responsibility of bringing up the child when advised of the woman's death. Fifteen years later the husband is robbed of the locket his wife wore and treasured by him since her departure in anger from his house and is taken by the burglar to the same pawnbroker. Through its agency the father and child are reunited, much to the grief of the old pawnbroker, who looked upon the girl almost as his own daughter.

**Only a Dream** (Gaumont, July 13).—There are some rather ludicrous situations evolved in this picture, the subject telling of a man who dreams of a beggar coming to his gate and upon being repulsed and refused alms uses magical means to gain entrance to his apartments. The man and butler endeavor by all sorts of strategy to overcome the intruder, but receive the worst of it each time, the finale being the man's rude awakening from sleep. The effects were well handled, but lacked comedy.

**Sure Cure** (Gaumont, July 13).—This is one of the best comedies of the week and shows the frantic endeavors of a man and his friends to cure him of the hiccoughs. The situations are probable and ludicrous in the extreme, and caused much amusement and laughter.

**The Cobbler and the Kaliph** (Vitagraph, July 12).—A comedy drama along these lines is not often handled by American firms, but this particular film turned out to be fairly amusing. The cobbler envies the kaliph, and through the aid of a wishing ring given him by an aged traveler is enabled to become kaliph himself. So many unlooked-for complications and difficulties arise through the indiscretions of the original kaliph that he hurries back to his cobbler's bench and again seeks the services of the aged traveler in undoing the wish, and through such agency is happy once more in his poverty.

**Driven from Home** (Lubin, July 12).—Melodramatic in theme and fairly ably acted, this subject was handled as well as could be expected of a story that did not bear a great deal of originality. The opening scenes were not quite lucid and tell a story of the usual villain who endeavors to get the daughter of his enemy in his power, but is frustrated by her sweetheart. Even after the two young people are married he continues his persecutions by causing the husband to lose his employment. He is finally discovered to be a noted forger and soundly thrashed and sent to jail by the irate husband.

**Different Rulers of the World** (Pathe, July 12).—This is another of the Pathe colored trick pictures, but not up to the usual standard. The heads made by the "magician" are like the little rubber faces sold so frequently by vendors in the city streets and a certain degree of comedy is secured by squeezing the faces into ludicrous expressions.

**Wood Floating in Morvan** (Pathe, July 12).—The wood floating process in this picture is most interesting and along the lines of our own logging and lumber trade, and is one of the best scenic and educational subjects they have yet handled.

**Skiing** (Vitagraph, July 13).—There have been many pictures of this great Winter sport and this particular one of the Vitagraph Company ranks with the best of the others that have preceded it.

**The Cardinal's Conspiracy** (Biograph, July 12).—Produced with the usual care and attention to detail, both historic and scenic, that have made the Biograph films famous, this latest offering is well worthy of the pleasant reception it was accorded. The subject deals with a headstrong, wilful girl, the daughter of a king, who is ultimately foiled by the cardinal and engages herself to the man the king had selected for her without realizing that she is doing just what she would not do had she known the true facts. The story is well told and the acting, not in the least exaggerated, is noteworthy for the excellent pantomimic business employed. This latter phase is especially true of the scene between the two lovers, where she calls him back repeatedly after sending him away.

**Which Is Which** (Essanay, July 14).—A comedy with many amusing possibilities which tells the story of a bogus member of English royalty who endeavors to win a young girl away from her sweetheart. The latter not knowing he is an imposter secures a like make-up and manages to see the girl, incidentally saying and doing things which would tend to disgust her with royalty. At least that seemed to be the purpose, although it was not made quite clear. The police received word to apprehend the original imposter and of course arrest the sweetheart, who eventually proves his identity and enables them to secure the right man. The lack of continuity was its chief fault.

**The New Cop** (Essanay, July 14).—This production of the Essanay Company is supposed to be a comedy, but is very poorly handled. The acting was poor and the comedy far-fetched, although in the adventures of a cop new to the force there should be a theme permitting of many good comedy situations.

**Conchita, the Spanish Belle** (Urban, July 14).—A rather unpleasant ending and a

(Continued on page 16.)

## "SPECTATOR'S" COMMENTS.

Few exhibitors whose reels are changed daily are able to profit by patronage that is attracted by particular feature films, because they do not commonly advertise the films in advance and they are not exhibited long enough for people who may hear about them to have the opportunity of seeing them. This is trade lost that can never be regained. Every spectator at a picture show can testify to occasions where he has remarked to friends after the show the special excellence of certain feature films, and the friends have expressed a wish to see the pictures. Usually they have no chance, because the films have been passed on to other houses, no one knows where. This loss could be partly overcome by return exhibitions of the best pictures well advertised in advance.

* * * *

There are certain circuit houses, however, that can if they will get the full benefit of this class of patronage. Take the Keith and Proctor houses in New York, for instance. All licensed subjects on the day of issue are shown at the Union Square house. The next day they go to the Twenty-third Street house and the day following to the Harlem Opera House. From there they go in regular order to other houses on this circuit. Supposing the management of these houses would have slides prepared to be flashed on the screen at each exhibition announcing where the pictures of that day could be seen on the days following. This would enable spectators to tell their friends when and where they could see certain films that have attracted their particular attention. No one can tell how much extra business this would gain, but it would certainly amount to something, especially when we consider the many strong feature subjects that are now being produced by the different film makers. What is true of the Keith and Proctor houses should also be true of the houses of the Fox Amusement Company, the People's Vaudeville Company and every other circuit of two or more houses located in any one city.

* * * *

The production of motion picture drama has been likened in this column to the publishing business. There is the author who furnishes the copy or suggestion; the editor or director who accepts and whips it into shape for production; the compositor and artist corresponding to the actors who assist in making the plates or negatives; the proofreader who passes on them, and the printing room where the printed copies are made for circulation. Finally, the story is conveyed to the brains of others through the eye alone. Sometimes the story is badly written and the editor does not correct it properly. Often wrong font actors get into the composition, or whole scenes are misspelled and the proofreader fails to catch the error. Once in a while the makeup man gets his sections misplaced in assembling; he runs over on the wrong page or scene or gets the paragraphs or scenes reversed. The comparison might be carried on indefinitely, but it teaches us nothing if we do not learn from it that the same care should be taken from start to finish in the making of a motion picture that is customary in the publishing house.

* * * *

The work of editing is perhaps the most important in pictures, as it undoubtedly is in publishing. It is here that the first mistake may creep in. A friend has called the attention of the writer to a few recent instances where prominent film editors have made errors of judgment. The Pathe editors may be charged with error in permitting two recent high class films to reflect with unnecessary severity on the German soldiers. If Pathe pictures were for French circulation alone this would be all right, but they go to Germany and they come to America, where people of German blood form a large percentage of the population. It is not well in the publishing or theatrical business to tread on the corns of any class of people. Matters of religion, politics or race feeling are dangerous to meddle with. The Kalem Company found this out in the matter of one or two Southern pictures in which the negro question was not handled with discretion. Recently the Biograph Company made a singular error in judgment in showing a young American wearing the uniform of the United States Army running away from a Mexican. "They might at least have taken the uniform off of the fellow," remarked the friend referred to. Mexicans or Spaniards are favorite subjects for disagreeable characterization with some film makers, and this, also, may be bad judgment if the films are expected to go to Spanish speaking countries.

* * * *

There has been more or less said in this column regarding the advisability of careful operation of projecting machines in successfully conducting moving picture exhibitions. Perhaps not enough stress has been laid on the necessity of having as the first requisite a perfect machine, or one as nearly perfect as possible. So many improvements have been made in machines in recent years that there is a vast difference between the results attained before a modern equipment and from one a few years old. In every business in which machinery enters as a part of the operation, successful

people invariably employ the very latest improved equipment. They do not wait for the old machines to wear out, but as soon as something better appears on the market they get it and throw the old machinery into the scrap pile. This is business, and it is as truly business for the motion picture man as for any one else. There are a number of highly improved projecting machines now in use, and among them may be mentioned the Pathe, which has a world-wide reputation for smoothness of operation, and the new Power, which is also giving remarkably good results. Either of these companies will send catalogues on application, and managers who are up to date will not neglect to keep themselves informed as to the improvements that have been made. A new machine is not an expensive matter, and it may quickly pay for itself in the increased business it will draw through the better pictures it will insure.

THE SPECTATOR.

## REVIEWS OF NEW FILMS.

(*Continued from page 15.*)

poorly arranged bull fight were the only defects to this otherwise pleasing picture. It is typically Spanish and the acting capital. The matador is loved by the wife of his best friend, and when she finds his honor is too great to allow him to accept such advances she purposely compromises herself and leads her husband to distrust his friend. She finally kills herself, but makes clear the matador's part in the affair before she dies. The settings were good.

**The Wizard Walking Stick** (Urban, July 14).—This is a rather good comedy and one of the few comedies making use of "magic" that are really humorous. The central figure is an up-to-date parlor entertainer, whose walking stick, when he is incarcerated by the police, gets him out of his many difficulties in an amusing manner. Some of the situations are a bit overdrawn, but on the whole it is consistently funny.

**Evil Spirits in a Girl's Boarding School** (Pathe, July 14).—In this subject a young girl is brought to the boarding school and her advent is the beginning of all sorts of escapades and mischief in which she is always the leader. The situations are all fairly probable and caused constant laughter, and would appeal to any one, man or woman, who has any idea of the fun to be extracted from an ordinarily monotonous boarding school routine. The acting, scenic effects and coloring were good.

**True to Her First Love** (Pathe, July 14).—There is not very much in this film to commend it except the excellent acting. The interest centers in a widow and her son who are devoted to the memory of the departed. A new suitor comes along and for the boy's sake is accepted. After the ceremony and during the festivities the bride is overcome with remorse and runs away, finally jumping over the cliff into the sea. In the search following the boy discovers her and, swimming to her aid, manages to not only get to shore with his burden, but effects a reconciliation between the newly married couple, which ends happily for all.

**Two Cousins** (Lubin, July 15).—This subject is typically melodramatic in theme and shows the machinations of one cousin toward the other with the wealth of the uncle as the evil root. The mercenary cousin finds out through a copy of her uncle's will that he will leave the bulk of his wealth to the other, the favorite cousin, who has just become engaged to a young man of proper spirit. Through the agency of a hypnotist the girl manages to get her cousin as a hypnotic subject, and later she is caused to do a little sleep walking and place poison in her uncle's glass of medicine. He is an invalid and in due time accuses her and the door is barred against her return. As she is leaving the hypnotist meets her and, using his influence, compels her to get into a cab and is driven to an asylum. Fortunately the sweetheart gallops up on horseback and rescues the girl, incidentally delivering a sound thrashing to the hypnotist, who in turn is taken by the police back to the house. At the house the girl is forgiven and the other cousin accused by the hypnotist. As a correct melodramatic finale the girl of course takes poison. She did it so awkwardly that it almost failed of its purpose. Good acting was a feature of the picture and the "atmosphere" entirely satisfactory, but the action was quite too fast. If these moving picture stock actors would be a bit more deliberate and take their time in getting over their personality and pantomime the result would be infinitely more satisfactory and would take no more time.

**The Peasant Prince** (Selig, July 15).—This is one of Selig's best and is commendable from almost every viewpoint. The acting is excellent, the scenery admirable and the costuming and coloring all that could be desired. The plot somewhat resembles The Lady of Lyons, except that after the betrothal of the haughty girl of "high degree" to the peasant of "low degree" the mischief making friends unravel the identity of the peasant, thinking that in so doing their vengeful purpose has been amply accomplished. However, Cupid, ever ready, steps into the breach and the girl goes to the peasant's home, and, renouncing her own family, is shown in the final scenes most happily married and living the simple life.

**The Friend of the Family** (Biograph, July 15).—This is a most cleverly formulated subject, dealing with a man's infatuation for a woman to the almost entire forgetfulness of wife and child. He meets her at a house party, becomes enamored and finally plans to elope with her. At the critical moment the man's best friend appears upon the scene and, realizing the crisis, steps into the game himself and by superhuman efforts manages to win the woman away from the other man. When the husband arrives, after leaving his wife and child, he finds his "affinity" greatly changed and in the arms of his friend. He returns home to find a note from his little boy and it brings to him a realization of the step he was about to take. The boy steals in to him and the father passionately crushes him to his heart, which the wife watches unseen. The friend, after the husband leaves, tells the woman of the game he has played and also leaves her. The pathos and comedy throughout are ably commingled, and the acting was at all times superb. The picture caused much comment in the audience.

**Tender Hearts** (Biograph, July 15).—This is one of the daintiest comedies ever produced by the Biograph Company and is deserving of unstinted praise. It is a quaint little story, laid in the country, of the love of a country boy and a "city chap" for a little country girl. The city man has the advantage until the girl discovers the greater heart and nature of the farmer boy through the medium of a wounded dove. Her decision is decisive and the almost broken hearted farmer lad is made supremely happy. Excellent acting and admirable scenic surroundings helped greatly in making the picture a most interesting one. It is a pleasure to witness these quiet, delightful little comedies, and their enthusiastic reception everywhere proves the appreciation of the higher standard in moving pictures by audiences everywhere.

**The Escape from Andersonville** (Kalem, July 16).—This would have been a capital film had it not been for the bad taste shown in the policy of carrying a subject of this character to the extreme of showing the inhuman treatment supposed to have been accorded Federal prisoners at this particular prison, whether such treatment really existed is not the argument, but whether it is desirable to antagonize any part of an audience by depicting those scenes which are certain to create a resentful feeling in an audience. The opening scenes of this subject most surely do so. The final escape and adventures of the prisoners before reaching home is ably handled and of more than passing interest. The use of two engines in the pursuit which followed was novel, and the blowing up of the bridge over which the escaping prisoners had to pass cleverly arranged, but why didn't the producer have the Rahway Valley Railroad name on the engine covered up for the time being. One hardly expects an Eastern railroad of recent establishment to figure in Southern episodes far back in the sixties. The acting throughout is excellent, and the environment selected in each scene shows good taste.

**Caught by the Coupon Craze** (Edison, July 16).—This is a not overinteresting subject, and what little comedy possibilities it had were poorly developed. The situations are awkwardly handled, and the comedy is forced.

**The Egyptian Mystery** (Edison, July 16).—In comparison with the Edison Company's other release of this date, the Egyptian Mystery is infinitely the superior in subject and development. The plot evolves about a charm supposed to come from the touch of Rameses, and having an occult power which causes anything the wearer touches to disappear. It passes from the women of the house to the iceman, and the latter has many exciting adventures, finally disappearing himself. It is an unsatisfactory culmination, but most of the incidents are amusing and caused laughter.

**The Hand of Justice** (Pathe, July 16).—A most interesting film and one in which the acting is unusually good. It tells the story of a secret society which secures justice for the downtrodden by decisive but secret methods against the wishes of the Government. In this instance it secures the return of a young girl's fortune, which was intrusted to the care of a friendly banker, who proves false to his trust after the father's death. It is a dramatic incident and well worked out.

**The Invisible Thief** (Pathe, July 17).—A colored subject, and one that caused great merriment. It belongs in the trick subject class and relates to a thief who secures a formula for invisibility, which, when applied, renders his body entirely invisible. All that remains in sight is his apparel, and when this is discarded his course is only followed through the movement of the articles in the room which he moves about or carries with him. The denouement is well carried out and quite funny.

**Kind Hearted Tough** (Pathe, July 17).—One of the best subjects handled by Pathe in some time. Delightful story of a tough who in an endeavor to help a poor girl, whose mother is ill, compels a crook to give him the necessary money, and after rendering the much needed assistance gracefully and modestly gets away. The acting is capital and the story most ably handled.

**The Lost Tie** (Gaumont, July 17).—A very poor comedy subject relative to an erratic gentleman and his search for a lost tie. The comedy is burlesque and the situation unoriginal.

**In the Hands of the Enemy** (Gaumont, July 17).—Also a Gaumont subject, but a splendidly acted one. It is an incident during the action of the Franco-Prussian War and has great dramatic strength. The scenic environment is good and the detail well arranged throughout. The ending is tragic, but so consistent and probable that much of the gruesomeness is lost.

**The Birth and Adventures of a Fountain Pen** (Vitagraph, July 17).—This particular Vitagraph film is one of the most


# BIOGRAPH FILMS

Trade Mark — Trade Mark

*Released July 19, 1909*

## THE RENUNCIATION

**Comedy Drama of the Wild, Woolly West**

There is no accounting for a woman's whims or tastes. In this story little Kittie Ryan visits her old uncle at the Yellow Hill Mining Camp, and throws all the miners into a frenzy. Every one of them falls desperately in love with her, especially Joe Fielding and Sam Walters, who have been chums since boyhood. Through their rivalry for her glances they become bitter foes, and a duel with pistols seems imminent. Joe, however, picks up a photograph of him and Sam as boyhood chums, and, being a dead shot, softens and feels he cannot kill his comrade even for the sake of the girl, so decides to renounce his claim to Kittie's attention, but Sam enters threateningly and a bowie knife contest occurs which would have resulted in a fatality had not Kittie entered and introduced her choice—the most effeminate, namby-pamby dude one has ever gazed upon. One look is enough, and the chums exclaim in disgust, "Well, I'll be d——," but there were *ladies* present.

Length, 982 feet.

*Released July 22, 1909*

## SWEET AND TWENTY

A pretty little comedy of "Love's Young Dream," presented in the most dainty manner imaginable. Frank and Alice, youthful sweethearts, quarrel and Frank resolves on self-destruction by drowning, but the cold waters chill his determination, so they kiss and make up, to quarrel again soon for the fun of making up.

Length, 572 feet.

## JEALOUSY AND THE MAN

A rather unique short comedy, in which the jealousy of the husband is aroused only to find that the wife's little intrigues are in arranging a surprise for his birthday, which he had quite forgotten about.

Length, 418 feet.

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## NEXT Lyceum FILM ISSUE

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A Good Comedy

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(Length Approx. 210 feet)

**Ready Wednesday, July 28**

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interesting and educational in scope seen in some time. It gives a splendid insight into the manufacture of a fountain pen and depicts every stage, from crude rubber to the finished article. Each scene is well handled and arranged, so that little detail is lost to an audience.

**The Magic Fountain Pen** (Vitagraph, July 17).—A sort of sequel to the Birth and Adventures of a Fountain Pen, this picture carries the pen into the operative field and shows it mysteriously correlating itself and drawing comedy pictures. Many of the latter are cleverly worked and humorous.

## LICENSED FILM RELEASES.

| | | | |
|---|---|---|---|
| July 19. | (Bio.) The Renunciation. Com.-Drama | 982 | ft. |
| " 19. | (Pathe) Behind the Mask. Col. Drama | 393 | " |
| " 19. | (Pathe) The Fiddlers. Col. Comedy | 278 | " |
| " 19. | (Pathe) Catching Turtles. Industrial | 210 | " |
| " 19. | (Lubin) A Nugget of Gold. Drama | 995 | " |
| " 20. | (Edison) The Missionary and the Maid. Comedy | 630 | " |
| " 20. | (Edison) McGinty's Sudden Rise. Comedy | 370 | " |
| " 20. | (Gaumont) (Kleine) True to His Master. Drama | 554 | " |
| " 20. | (Gaumont) (Kleine) The Man in the Moon. Comedy | 317 | " |
| " 20. | (Vita.) Instruction by Correspondence. Comedy | 510 | " |
| " 20. | (Vita.) Adventures of Fifine. Com.-Drama | 490 | " |
| " 21. | (Pathe) The Bewitched Manor. Col. Drama | 360 | " |
| " 21. | (Pathe) Little Busy-Body. Comedy | 480 | " |
| " 21. | (Urban) (Kleine) The King's Conspiracy. Drama | 957 | " |
| " 21. | (Essanay) A Stranded Actress. Drama | 1000 | " |
| " 22. | (Bio.) Sweet and Twenty. Comedy | 572 | " |
| " 22. | (Bio.) Jealousy and the Man. Com.-Drama | 418 | " |
| " 21. | (Lubin) Hiring a Girl. Comedy. | 350 | " |
| " 22. | (Lubin) Mexican Bill. Drama. | 650 | " |
| " 22. | (Selig) Won in the Desert. Drama | 1000 | " |
| " 23. | (Kalem) The Tom-Boy. Drama. | 990 | " |
| " 23. | (Kalem) Pickle Mary. Comedy. | 170 | " |
| " 23. | (Pathe) A Case of Lumbago. Comedy | 328 | " |
| " 23. | Holding Up the Wedding. Comedy | 335 | " |
| " 23. | (Pathe) Sweet-Toothed Dogs. Comedy | 315 | " |
| " 23. | (Edison) The Bridegroom's Dilemma. Comedy | 730 | " |
| " 23. | (Edison) Casey's Jumping Toothache. Comedy | 205 | " |
| " 24. | (Vita.) The Sword and the King. Drama | 991 | " |
| " 24. | (Gaumont) (Kleine) The Monk's Mother. Drama | 664 | " |
| " 24. | (Gaumont) (Kleine) Brown's Moving Day. Comedy | 200 | " |
| " 24. | (Pathe) Poor Kid. Drama. | 1062 | " |
| " 26. | (Bio.) A Convict's Sacrifice. Drama | 977 | " |
| " 26. | (Pathe) Living Dolls. Col. Comedy | 360 | " |
| " 26. | (Pathe) Sweet Dreams Intermingled with Nightmare. Col. Trick | 311 | " |
| " 26. | (Pathe) Champion Heavy-Weight Lifter. Comedy | 266 | " |
| " 26. | (Lubin) A Hot Time at Atlantic City. Comedy | 945 | " |
| " 27. | (Gaumont) (Kleine) The Last Concession. Drama | 837 | " |
| " 27. | (Gaumont) (Kleine) Papa's Hat. Comedy | 146 | " |
| " 27. | (Edison) Mother Goose. Comedy | 330 | " |
| " 27. | (Edison) Taking His Photograph. Comedy | 620 | " |
| " 27. | (Vita.) The Little Orphan. Drama | 755 | " |
| " 28. | (Pathe) The Barber's Revenge. Comedy | 581 | " |
| " 28. | (Pathe) Amazons of Different Periods. Col. Tableau | 344 | " |
| " 28. | (Urban) (Kleine) His Rival's Hand. Drama | 617 | " |
| " 28. | (Urban) (Kleine) Parks in Berlin. Scenic | 367 | " |
| " 28. | (Essanay) The Tramp's Story. Drama | 715 | " |
| " 28. | (Essanay) A Case of Seltzer. Comedy | 210 | " |
| " 29. | (Bio.) The Slave. Drama | 998 | " |
| " 29. | (Selig) (Title not reported) | | |
| " 29. | (Lubin) Sporting Blood. Comedy | 580 | " |
| " 29. | (Lubin) Mr. Buttinski. Comedy | 290 | " |
| " 29. | (Pathe) A Mother's Sorrow. Drama | 979 | " |
| " 29. | (Pathe) Charity Begins at Home. Comedy | 208 | " |
| " 29. | (Edison) Love's Sacrifice. Drama | 520 | " |
| " 29. | (Edison) Mulligan's Waterloo. Comedy | 455 | " |
| " 30. | (Kalem) The Factory Girl. Drama | 850 | " |
| " 31. | (Vita.) The Artist's Revenge. Drama | 570 | " |
| " 31. | (Vita.) A Georgia Wedding. Comedy | 420 | " |
| " 31. | (Vita.) Mid-Winter Sports. Scenic | 236 | " |
| " 31. | (Pathe) Wonderful Rose Designs. Col. Trick | 262 | " |
| " 31. | (Pathe) The Gamekeeper's Son. Drama | 702 | " |
| " 31. | (Gaumont) (Kleine) In Hot Water. Comedy | 437 | " |
| " 31. | (Gaumont) (Kleine) An Easy Job. Comedy | 467 | " |

## OPEN ALL SUMMER.

All the motion picture theatres in Albany, N. Y., have remained open for the Summer, and business has continued especially good, despite the extreme warm weather. Proctor's will soon open the regular vaudeville season after several weeks of moving pictures. The Majestic is presenting pictures in connection with a few vaudeville acts. Proctor's Annex is very popular with the picture patrons. The Star is also doing well.

## INDEPENDENT FILM RELEASES.

Phoenix, July 22, Her Favorite Tune, drama, 925 ft.

Centaur, July 21, A Tale of Texas, drama, 920 ft.

Great Northern, Shadow of the past, drama, 460 ft. Carnival in the North, scenic, 354 ft.

Bison, July 23, The Gypsy Artist, drama, 950 ft. International. No announcements.

## RECENT SLIDES AND SONGS.

During the preceding week the following songs and slides were noted at the moving picture houses. "Excuse Me To-Day," one of Charles K. Harris' latest, is not up to the kid songs that have gone before and has not the catchy swing that carried most of them to success. The slides were by Scott and Van Altena and somewhat more pleasing than usual.

"Ain't Alabama Good Enough for You, Sue," is a Helf and Hager song of mediocre quality, the slides accompanying it being but fair.

"Pansies Mean Thoughts and Thoughts Mean You," is a good Witmark hit, with fairly good slides by DeWitt C. Wheeler.

"Here Comes An American" was a patriotic hit, its sentiment alone carrying it to success. The slides by Wheeler weren't particularly noteworthy.

## BAN ON PICTURE SHOWS.

On July 14, in Special Sessions, Justices Wyatt, Mayo and Harris placed a ban upon moving picture shows in tenement houses. Corporation Counsel John P. O'Brien is reported as announcing it as a test case brought against Frank J. Bacci, who had a house of that character at 339 East 138th Street, New York. The city expert, Charles P. McKenna, testified that the danger from the machine was so strong that he feared for his own safety while standing in the operator's box. He said if the film of celluloid had been exposed for only a minute to the heat rays of the electric light used on the machine an explosion would have taken place. Bacci's theatre is supposed to be somewhat better than most and sentence was suspended in view of the prosecution being merely a test one.

## EXHIBITORS' ASSN. COMMITTEE MEET.

The Organizing Committee of Motion Picture Exhibitors' Association of Pennsylvania met in this city last week for the purpose of forming a permanent organization and discussing means of enlisting the co-operation of those interested in this class of entertainment throughout the State. The purposes of the organization are to uplift this form of entertainment; to secure mutual protection of interests, and to prevent, as much as may lie in their power, hostile or unfair legislation. Letters to the motion picture men in the State have been sent out, with an invitation to join the association. Temporary officers of the organization are Lewis M. Swabb, chairman, 338 Spruce Street, and Otto Miller, secretary, 3954 Market Street, Philadelphia.

## TWO NEW THEATRES IN WASHINGTON.

Estimates, it is understood, are being made on two new 5-cent theatres to be located in the northwest section of Washington. One at Fourteenth and V Streets is reported to have a frontage of 30 feet and a depth of 150 feet, seating 600 persons, and will be built for William D. Barry. The other, to be at 1338 L Street, N. W., having a frontage of 24 feet, depth of 88 feet and seating 300 persons, will be constructed for F. T. Kearney. Contracts will be awarded and operations commenced at once.

## CAMERAPHONE COMPANY BANKRUPT.

A petition in bankruptcy has been filed against the Cameraphone Company by Foster and Cunningham for several creditors. The company is an Arizona corporation, organized in June, 1908, with a capital stock of $10,000,000, and James A. Whitman president. The liabilities are estimated between $50,000 and $70,000, and the actual assets approximately $10,000. The company was engaged in manufacturing, leasing and selling cameraphones, and great efforts had been made to make them successful.

## FINED FOR SUNDAY OPENING.

Twenty-one proprietors of Montreal moving picture houses appeared before Judge Lee, charged with keeping open on the Sundays of June 6 and 13. Most of them are reported to have pleaded guilty and were fined $10 and costs for each offense. They have appeared on similar charges before and the judge warned them of a substantial increase in the fine if the offense were committed again.

## MOVING PICTURE NOTES.

### Interesting Items of News from Moving Picture Theatres the Country Over.

At the Clement Theatre (Frank E. Howe, mgr.), Dover, N. H., moving pictures and Etta Gardner in illustrated songs pleased capacity, July 5-10. Manager Howe is offering a pleasing novelty in a baby show. The pictures of the babies are thrown on the screen, and the patrons judge which is the handsomest baby, for which liberal prizes are given. Each patron, during the four weeks, receives one ballot with each ticket, to be deposited at the ticket office, and the baby receiving the largest number of votes will be awarded the prize. Much interest is manifested in the contest. Central Park Theatre (William P. Gray, mgr.) drew fair business, July 5-10, with moving pictures and illustrated songs.

The Happy Half-Hour (Charles Dewar, mgr.), at Alpena, Mich., has closed for the season. The place is for sale or rent. The reason for this house closing up was poor business. They handled poor films and gave poor service. The Dreamland has again changed hands. This makes the ninth time this season (10 months). Ernest Legatski is the new manager. The Palace (Charles Ritchell, mgr.) is doing a very good business. Mr. Ritchell is a very good tenor singer and often sings the illustrated songs. July 10 and 11 they showed the Biograph's Resurrection, which pleased many full houses. The Royal is doing the banner business, playing full houses all the time. Mr. Ayotte has engaged a young man singer of note from Flint to sing the songs. As a side attraction he has a small boy by the name of Rousseau who is only 11 years of age, to sing special songs, and is making a hit. July 10 and 11 this house put on the Biograph's Her First Biscuits, which pleased. On July 12 and 13 Mr. Ayotte is advertising (using the Mirror's criticism) Pathe's La Tosca.

At Moncton, N. B., Davidson's Theatre (W. S. Davidson, mgr.), vaudeville and moving pictures were the attraction July 5-10 to fair business. Victoria Rink (N. E. Hotaling, mgr.), Collier's Big London Shows drew good houses July 5-8, and gave satisfaction.

At the Lyric (J. V. Allen, mgr.), DuBois, Pa., illustrated songs and motion pictures July 5-10 to good business.

At San Antonio, Tex., Manager Barker, of the Wonderland, makes a specialty of Selig's pictures every week. The Lion Tamer was the last. The Dixie celebrated its first anniversary July 5, this being the first year that this theatre has run under a receiver. The Quality, Palace, Alamo and Marvel did a fair business week July 4-10. The weather is too warm for indoor amusements.

At the Best (Annie Clemens, prop.), Cleburne, Tex., moving pictures and illustrated songs July 5-10 pleasing good business all week, July 12-17.

At Kirkville, Mo., a new 10-cent motion picture house was opened up July 5 by Patrick Riley, owner and manager, called the Victoria, latest Edison machine and crowded nightly.

The Alvin, Columbia, Pa., still continues to do good business with the usual fine pictures and songs. Happy Hour showing good pictures to pleased attendance. Miss Mollie V. Hatch, soprano soloist at the Happy Hour, and Harry W. Musser were quietly married at Lancaster, Pa. After a short honeymoon to Eastern cities they will reside at York, Pa., where Mr. Musser is manager of the Mystic Star Theatre.

The Andrews Brothers, who have charge of the moving picture programme of the Opera House, Warren, O., have been reinstated with the licensed film companies after a period of several months, during which time the dispute as to whether they could hold a license after they had transferred their machine to a different place was under way.

Lyric, Sheboygan, Wis. (C. C. Stocking, mgr.): Business fine during week; licensed pictures and illustrated songs by William Rogers July 12-18. Idle Hour (Jacoby and Fletcher, mgrs.): The moving pictures and illustrated songs continue to draw good business at this house July 12-18.

At Gainesville, Tex., Electric Park Theatre (Bertram and Kirkpatrick, mgrs.), motion pictures and vaudeville to capacity July 12-17. This theatre will run until cool weather and is meeting with popular approval, as attested by large crowds attending. A band concert is given every evening, and the management is receiving many complimentary notices.

At the Pastime Theatre (W. Gould, mgr.), Brunswick, Me., moving pictures and vaudeville; big business. Pictureland Theatre (Hindo Sam, mgr.), Harry LaMarr and co., opens this theatre July 14. Hindo Sam, the owner, is a well-known vaudeville star.

At the Majestic, Palestine, Tex. (G. Benfro, mgr.), Kamplain and Bell, Hart and Woodley and pictures pleased good business week of July 5.

At Urbana, O., Willoughby and Glick's Wonderland and Murray and Holding's Orpheum, picture houses, continue to good business. Lottie Hutter, who has been singing the songs at the Wonderland for a year, has returned to her home in Upper Sandusky, O., and is succeeded by Angie Sandarasa, late of the Lyric.

The Yale Theatre, McAlester, Okla., continues to do good moving picture business.

Bijou (A. and L. Sabiosky, mgrs.), Norristown, Pa.: John Getterman in illustrated songs and motion pictures, to good business. The Airdome (Sabiosky Brothers, mgrs.): The Bartelmes, Davis and Thorndike, May Crooney, motion pictures and illustrated songs to excellent business.

Breed's Theatre, Norwich, Conn., (Charles McNulty, lessee), is to be kept open all Summer, and is doing a good business in spite of hot weather. The feature picture week of July 12 is Hunting Big Game in Africa and songs by Madam Morell, soprano, and Marion Bradley, contralto. Roderick Theatre: This little theatre has again opened on account of the great crowds that were in town, drawn by the big celebration over July 4 and 6, and is doing very well. The big picture this week is A Girl Spy, with Dudley and Delaney in illustrated songs.

In Binghamton, N. Y., the Star Theatre (Diffenbuck Amusement Company), moving pictures and illustrated songs; Hippodrome (W. G. Overheiser, mgr.), moving pictures and illustrated songs; Gayety Theatre (Albert Soller, mgr.), moving pictures; Elite Theatre (C. F. Mix & Son), moving pictures; the Lyric (M. R. Davidson, mgr.), moving pictures, are all doing good business.

The Star, Watertown, N. Y., conducted by F. L. Simpson, closed July 10. No vaudeville acts and four opposition houses, together with very hot weather, were undoubtedly the cause.

At Williamsport, Pa., the Lycoming Opera House (C. J. Fisk, mgr.), moving pictures to fair-sized audiences pleased. Wilson's Theatre (Frank L. Wilson, owner and mgr.), moving pictures and vaudeville, fair business to appreciative audiences. The Lyric (John Heim, mgr.) and the Grand, moving pictures and illustrated songs, fair-sized and pleased audiences.

At LaCrosse, Wis., the Lyric (W. D. Burford, mgr.), moving pictures, drew fair business week ending July 10.

At Jonesboro, Ark., Grand (Carson and Blalch, mgrs.): Moving pictures and illustrated songs to good business.

At Newport, R. I., the Star and the Bijou have drawn good houses 12-17, with moving pictures and illustrated songs.

At Brownsville, Pa., Arcade Theatre (W. H. Crawford, mgr.): Illustrated songs and moving pictures are pleasing immensely.

The Peoria, Ill., moving picture houses are having splendid business. Dolly Dimples, a sort of female Raffles, has been visiting all of them, and this drew many besides regular patrons. The Princess (J. Frank Halliday, mgr.): House having big business with Princess Four; well liked. Lyric, Crescent, Royal, and Liberty have held many crowded houses. Liberty had, in addition to pictures, a Wild West show.

At Saratoga Springs, N. Y., Wonderland (John C. Graul, mgr.): Moving pictures, independent service, change every day; illustrated songs, Frank Burton, soloist, to big business. Bijou (Dwyer Brothers, mgrs.): Licensed film pictures change every day. John W. Rea, with illustrated songs, to large and pleased audiences. Lyric (Kuhlmer and Beckett, mgrs.): Moving pictures from licensed film service fresh every day, and illustrated songs by Steve Blower and M. L. Abbott, soloist, to overflowing houses; all the latest musical successes are presented.

At Birmingham, Ala., the Airdome, Pastime, Alamo, Amuse-U, and O'Brien all enjoyed good business 5-10 with vaudeville and pictures.

At the Colonial (E. P. Lyons, mgr.), Richmond, Va., 12-17, Harrison West Trio, Joe Deming, Rose and Georgette, and moving pictures to packed houses.

The motion pictures at Bullock's Temple of Amusement, Providence, R. I., include An Old Army Chest, A Country Girl's Peril, The Curse of Cocaine, and The Kind-Hearted Policeman. Victoria Ungvary was held over, and with Parker L. Burke scored in illustrated songs. Others included Harold and Sadie McDonald, Arthur and Emma Christy, Will Reno, and Annie Goldie. The Three Madcap Sisters head a good bill at the Scenic. Following are: Lawton, the Juggler; the Jolly Prices, Fred Cornesky, The Sims

(Continued on page 24.)

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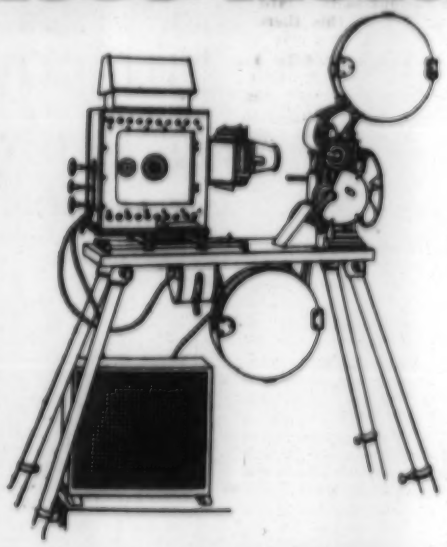

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# THE VAUDEVILLE MIRROR

## NOTE AND COMMENT.

Many are there who have contended for years agone that New York was the biggest "jay town" on the map. The contention has been based upon various facts regarding the mighty metropolis, but of this there is no uncertainty — New York, that is the "Broadway" New York, will undergo and suffer more in the way of poor theatrical offerings and vaudeville productions than will almost any of the larger cities of the Union. New York will also bear more "biueness" and vulgarity in its amusements than will almost any other city of the country, and the New York vaudeville audiences will applaud pure nastiness and suggestiveness which would not be tolerated in other places. That this is not a mere opinion of THE MIRROR is demonstrated by a criticism (one of many seen in print) which appeared but recently in the *Oregonian* of Portland, Ore. Arthur Greene is the critic, and we quote him as follows as to a singer whose work THE MIRROR has called attention to: "More or less disappointment is naturally to be expected of Lily Lena, a typical English music hall artist. She has been so much overrated that it is difficult to discuss her temperately. One of her songs yesterday, the one brilliantly labeled 'It's All Right,' was too indecent for words, and it is to the eternal credit of Manager Erickson that he blue-pencilled and eliminated it." Mr. Greene continues his criticism of this singer along exceptionally severe lines, but it is not the object to reprint it in relation to Miss Lena or any other particular artist, but rather to bear out the contention that vulgarity will not be tolerated to any extent in any city except New York. And fortunately all New York will not stand for it. Many patrons of New York theatres will sit through more vapid, senseless, puerile and vulgar offerings than will theatregoers of any other city or town of the country. Upon the vaudeville stages of this city American and foreign singers can render the most suggestive of songs and at least a portion of the audience will laugh and applaud. And the press of the city remains silent. If criticism has any value at all it should be toward influencing the best and not the worst in amusements.

### NEW S. AND C. HOUSE IN MILWAUKEE.

Sullivan and Considine are to build a new theatre in Milwaukee. Work on the new house is to commence immediately, it is reported, and by October or November it is hoped that the new vaudeville theatre will be open. The agreement for the building of this house was consummated last week, the location to be on the east side of West Water Street, between Grand Avenue and Wells Street. H. C. Robertson, of Chicago, general manager of the United Theatres Company, owned by the Sullivan-Considine Circuit, conducted the negotiations for the property, which has been leased for a long term of years. The present buildings on the site named will be remodeled at a cost of about $50,000, and a handsome entrance to the theatre will be made through one of the present buildings.

### AMATEUR WILD WEST SHOW.

The Walbrook Athletic Club, of Baltimore, Md., gave a regular old-fashioned Wild West show on the grounds of the club at Walbrook, Md., on the evenings of Wednesday, July 14 and 15. M. Howard Mettee impersonated Colonel William F. Cody ("Buffalo Bill"); L. J. Adams posed as "Pawnee Bill"; W. F. Beasley as Annie Oakley, while R. W. Test acted as the announcer. A burlesque of the regular Buffalo Bill Show was given, with rough riding by several members of the club. Then followed a bull fight, with Walter Harmon as the toreador and Emmett Ewell as the matador. Two other club members impersonated the bull. The usual races between "Indians," "Cossacks," and others were run, the closing and feature event being a Roosevelt tiger hunt. Club members posed as Colonel Roosevelt, Kermit and members of the former President's hunting party. Side shows were offered in small tents and hundreds were in attendance during the two days of the exhibition.

### BIG ELKS' CIRCUS.

The Elks, of Seattle, Wash., are planning for a big circus to be held at the Exposition on July 28 and 29. M. A. Gottstein, Elkan Morgenstern, Richard Saxe Jones, and Will Hoffheimer, are on the committee in charge. The circus will be given in the stadium at the Fair grounds and Elks from the Middle West and South are expected to attend. Twenty thousand tickets have been issued.

### MARIE CAHILL CLAIMS INFRINGEMENT

Before Justice Bischoff of the Supreme Court in this city on last Wednesday, July 14, Marie Cahill protested against Charles K. Harris publishing a lyric entitled "There Is a Woodpecker Knocking At My Family Tree," claiming that the song was an infringement on "The Arab Love Song" which Miss Cahill sang in The Boys and Betty. Decision was reserved.

## THE COWBOY IN VAUDEVILLE

### Kid Gabriel, for Years a Bronco Buster with Wild West Shows and Now on the Stage, Tells of the Life of the Rider and Peformer in a "Bill" Show.

For nearly twenty-five years the cowboy has been a familiar figure to the amusement seeking public. Away back in the '80s Colonel William F. Cody and others brought him from his mystic seclusion amid the wilds of the far West and introduced him to his Eastern brother as a type of humanity surrounded by powder, blood and Indian lore. The cowboy, known on the plains and ranches as a "puncher" or "roper," has as a consequence of his life and his advertisement by showmen of all sorts and kinds always worn a halo of mystery and glory. But the cowboy of to-day is known for what he is and not for what he has been painted. The Indian and the buffalo which helped give to him this atmosphere of romance and chivalric heroism have almost passed into the vale of nowhere, and the plainsman of to-day has become a practical business man who devotes his time to the raising, breeding and selling of cattle for an ever increasing market of hungry ones in distant lands. But the cowboy of the show, the man who has made the name of "Bill" so famous the world over, is still shrouded with that same mystery and is still the hero of the small boy of city, town and village.

In the following article "Kid" Gabriel tells some interesting things about the "puncher" of the show, with words of advice to his fellow

KID GABRIEL

cattlemen as to the chances they may look for in the show-world, both financially and otherwise. Mr. Gabriel is a practical cattleman as well as a showman of years' experience. He began life on the plains when a boy, starting in as a horse rangler (a boy who looks after the horses not in actual use while the older men are riding and roping), later becoming a rider, ranger, roper and finally a full-fledged "puncher." He first worked on the Au7 ranch in Nevada, and after drifting from one range to another, from the Dakotas to Texas, he at last began his career as a show "puncher" with the Buffalo Bill Wild West at Chicago in 1893 during the World's Fair. He remained with Colonel Cody until the Summer of 1904, when he opened a show of his own at the St. Louis Fair, calling his exhibition the Gabriel Brothers' Wild West, his brother being in partnership with him. They employed over seventy performers, including Indians, cowboys, cowgirls and others, and owned over 125 horses. They played twenty-six weeks at the Fair and came out of the engagement with a fair profit. Since that time he has worked with the Buffalo Bill, Pawnee Bill, Miller Brothers and other similar shows. Summer before last while riding a bucking bronco in the Buffalo Bill show he was thrown backwards, his horse falling upon him, and as a consequence he has not been able to ride an "ornery" horse since. He is now in vaudeville presenting plastic poses of cowboy life on the plains, his poses being taken from Frederic Remington's pictures.

"The cowman is better on the plains than in a show," says Mr. Gabriel, "for several reasons. In the first place, he has practically no chance nowadays to get ahead as a showman unless he has a lot of capital and knows the business pretty well, and that takes years of experience. The 'puncher' with a show gets at best $60 a month and his board, and unless he is a saving man he won't have much at the end of a season. Then he has to furnish his entire paraphernalia, including saddle, chaps, spurs, etc., besides paying his fare to and from the show and his home, wherever that may be. And considering that most of us come from away out West, it costs some to join a show. All of the better shows will advance this fare, but it is taken out of the man's pay after he joins. Of course if he is a young chap and wants to see the world I don't know of a better way of doing it. He learns a lot about people, places and life in general, and this is of benedt to any man.

"What THE MIRROR readers wish to know, I guess, is something about the life of a cowboy with a show and not about his life on the plains or any advice to the cowboy. In the first place, the entire business is based upon a military-like system. Each cowboy, like every other man in a big organization, has his own work to do, during and after show hours, and it must be done on the minute. Each man has his own horses to look after, to see that they are properly cared for, to load into the cars after the show and to water when train stops are made or when the 'stand' is reached. It is a life of discipline and hard work. The shows are no child's play either, and any man that says that a cowpuncher has an easy time of it or that he is doing a 'bluff' stunt when he is riding a bucking bronc only shows his ignorance of the game. Right here I would like to say a word about the riding of an 'ornery' horse in the arena. Lots of folks think that a bucking horse is trained to buck. This is not so. No ordinary horse will continue to buck unless it is in him. In other words, he has to be what we call a 'bad' horse. He is like a mean or naturally ugly child. Some of us are born bad and some good. Well, the horse is no exception to the human in this. A 'bad' horse is and always will be 'bad.' And I defy any rider to get on one and then say he has not had the ride of his life. The statement that burs or other implements of cruelty are used to make horses buck is a lie on the face of it. We frequently have lots of trouble with these horses after the show, and particularly when loading the cars, and it is at these times that our lives are more in danger, frequently, than during the shows. The buffalo also give us trouble at times in the same way, and it is only by shooting at them with blank cartridges that we can get them in the cars sometimes.

"The cowpuncher with a good show, such as Colonel Cody's, lives as well as any other man. He gets three wholesome, plain meals a day, with plenty of beef, tea, coffee and milk, and bread 'like mother used to make' (sometimes). But he is fed well and has plenty of it. He is not supposed to drink around the show and the rules regarding this are naturally stringent. But like any other mortal the cowboy is human and he will now and then get into his 'cups' and will start to 'whoop it up.' But even then he is a man and seldom does he do any real damage.

"The outfit of a cowboy with a show will cost him about $75 to $100, and when it is considered that he gets about twenty-eight to thirty weeks of work at approximately $15 a week he has not much to boast of for a season's work.

"A show like Colonel Cody's uses about 250 ring horses and 250 draft horses. They have about fifty-six cars, which travel in freight time.

(*Continued on page* 21.)

## PENCILED PATTER.

It's good to get a "knock" now and then. You appreciate "kind words" more when you receive them.

Lester D. Mayne, now with the Atlas Booking Circuit, is going to give up the agency business and devote his time exclusively to producing acts. His first act, The Dixie Girl's Quartette, played a few weeks of the smaller time to break in, and was very successful.

They say there is an act out West that opens with "Dixie" and closes with "The Star Spangled Banner." Now if they would only add a parody telling what Jeffries might do to Johnson they would have a corner on the "kind applause" market.

In most cases it's the friend you thought the most of that throws you down the hardest.

Since the monkey craze has hit vaudeville so hard the Mayor of New York City has ordered extra guards put on the Park Zoo, as it was rumored several vaudeville agents were seen sneaking around the monkey houses. Consul has a lot to answer for.

Leon Errol is writing and will produce The Jersey Lillies burlesque this season. He also produced the show used by this organization last season.

Now that so many States have enrolled under the prohibition banner it will not do for performers to use "drunk songs" for fear of making the patrons of theatres in these States feel bad.

Hilda Lesser, Joe Woods' private secretary, leaves for a two weeks' vacation at Narragansett Pier. Miss Lesser has been in Mr. Woods' employ for two years, and this is the first chance she has had of getting a rest.

Joseph J. Leo has received an offer from a Western circuit booking the smaller time to represent them in New York.

There is a new special officer in the lobby of the Long Acre Building. This makes about the fourth. They can't stand the sight of so many actors looking for work and ask to be transferred.

Eunice Burnham and Lottie Greenwood were the hit of the bill at the Majestic Theatre the first half of last week, their song, "Baldy," taking six to seven encores at every performance.

Belle Miller, who did so well with the Rentz Santley Show last season, has been engaged by the same organization for next season.

Gertrude Hoffman's automobile looked like a delivery wagon for a florist shop last Monday night after her opening on the Victoria Roof. When the stage hands finished tying on baskets of roses there wasn't enough space left to crowd on a feather. It's nice to be popular.

Nowadays a "circuit" can consist of a "split week" or forty full weeks, which only helps to prove that vaudeville has really advanced.

Marshall Montgomery, the ventriloquist and up-side down pianist, is introducing a new stunt in ventriloquism, having his dummy whistle.

Fannie Woods, who formerly worked with two boys, intends to work alone hereafter. Miss Woods is a very clever comedienne and no doubt will be able to do an entertaining act.

This seems to be the "marriage season." A number of the "boys" are returning from their vacations with guilty looks on their faces. Let the good work go, and may good luck follow all those who assist it. (Names furnished upon application.)

Lottie Walton, of Bert and Lottie Walton, is thinking of introducing an operatic selection in their specialty next season. Newark papers please copy.

Powers, the hypnotist, who was formerly one of Pauline's assistants, is doing very well on the small time around New York. He is under the direction of Lester D. Mayne.

Jokes may come and jokes may go, but the "sheath gown" joke goes on forever.

Now, an actor stood with upraised head.
And the old friends near him quickly fled.
For they knew that the talk about to flow
Was of the hit he made in Kokomo.

Straight Man: Who was that lady I saw you walking with?
Comedian: ——(?)

To the first forty-two and a half correct answers to the above we will continue our custom of giving away a valuable prize, and present two coupons good for a ride on any ferris wheel in Peru or New Mexico.

THOMAS J. GRAY.

### C. W. BENNETT RESIGNS.

Charles W. Bennett, it is announced, has resigned as general manager of the Bennett Theatrical Company, of Montreal, Quebec. Dr. Clark Brown, it is reported, has been elected to take his place. The Bennett Company controls vaudeville houses in Montreal, London, Hamilton, Ottawa and Quebec. The rumor that Morris was to build a theatre in Montreal in opposition to Bennett has not been verified as yet, although it is believed that the Independent manager may soon take in Canada as well as the States for his "fighting ground."

VAUDEVILLE. VAUDEVILLE.

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## VAUDEVILLE JOTTINGS.

Della Fox has gone to her home in St. Louis, which, by the way, is her birthplace, to look after some of her real estate holdings there. Several prominent managers have offered to star Miss Fox, it is said, in a musical comedy, but for the present she has decided to remain in vaudeville. She will appear soon at Brighton Beach.

George Beban has returned to the city after a two weeks' sojourn on the Jersey coast.

Valeska Surrat will commence filling her vaudeville dates in the near future.

Allen Fawcett, of the Lyceum Players of Rochester, N. Y., produced a one act playlet last week entitled The Atonement. Others appearing in the cast were Alfred Hudson and Willette Kershaw, the sketch being written by Mr. Fawcett. It is expected that the piece will be presented in vaudeville later.

Owing to the success met with by Isabelle Miller in her clever impersonation of Blanche Bates in The Girl With the Golden Vest, the burlesque presented by the Rentz-Santley company last season, Manager Abe Leavitt has re-engaged her to create two new roles with this same organization next season. Miss Miller, in company with Mr. and Mrs. Fred Strauss, is at present taking the rest cure at her Summer bungalow, known as "Right Easy," and situated nine miles from Liberty, N. Y.

On Sunday, July 25, a vaudeville benefit will be given at the Herald Square Theatre for the Sunny Side Association, a charitable institution of this city. Acts have been offered by the U. B. O., William Morris, Inc., White Rats, V. C. C. and others.

Consul, the "monk," who is making such a hit at the American Music Hall, was tendered a visitor's card to The Friars' clubhouse last week. On Saturday he visited the abode of the press agents and partook of a special repast.

Peter, the monkey William Hammerstein has been advertising for so many weeks, will sail from Southampton, Eng., on the S. S. "Philadelphia," July 24, arriving in New York in time to open on the Victoria Roof on Aug. 2. The Morris "monk" has created such a furore here since he was first exhibited week before last that it is more than likely that, no matter how remarkable this newcomer may be, Consul the Great will have "beat him to it." Morris has, certainly!

Al. Leach was overcome by heat just after finishing his act at the Fifth Avenue last Tuesday afternoon and fainted upon the stage. A physician from the Hotel Breslin revived him, and he was removed to his apartments in the Hotel Gerard in a cab.

# The Johnson Students

"Clubmaniacs"

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# NEW VAUDEVILLE ACTS.

## FEWER PRESENTATIONS THAN THE PREVIOUS WEEK ARE SEEN IN TOWN.

### Most of the Productions Were Confined to the Larger Houses—Offerings Seen at the Beach Theatres Pleased.

### Bertie Herron and Company.

Graduated from "blackface" (for which both she and vaudeville audiences are to be congratulated) and with a supporting company numbering ten people, Bertie Herron made her first appearance in Greater New York in George Spink's little one-act musical comedy, Behind the Scenes, at the Brighton Beach Music Hall last week. In the first place, let it be said, this turn reflects great credit on every one who had anything to do with its preparation, and is rattling good amusement from beginning to end. Mr. Spink's musical numbers are as snappy and whistleable as the jingles we are in the habit of hearing from him interpolated in the Lasky acts, and while none of them is apt to attain the fame of his "Bill Simmons" they are all pleasing to hear and calculated to make one forget the heat. There is a little, tiny, cute plot—not too much, just enough for vaudeville. Miss Herron plays a chorus lady, who is also the star's understudy, and while dressed in the gorgeous costumes belonging to that lady, she is outrageously "mashed" by Lord Toppington, a feeble-minded "Johnny," who mistakes her for the star. Pretending to respond to his advances she mortally offends the theatre's "props," Tubby, who upbraids and reproaches her, and makes it up only after she spurns the Johnny, after disclosing to him her true identity, and returns to the place in Tubby's heart she formerly held, that of sweetheart. The telling of this harmless little story is interrupted by songs, "Jasper Johnson," "The Big Town," "Bunco," "Spooning in the Moonshine," and "At Rector's." Eight chorus girls, much better looking than those usually offering themselves at the altar of vaudeville, dance madly about during these numbers and sing very acceptably. Miss Herron is as lively, gay and sprightly as anything we have seen this Summer season, and while some might question the propriety of a young woman clever enough to have attained the post of understudy to the star using the most emphatic Broadway slang, Miss Herron repeats the author's phrases prettily and never offensively. She dances recklessly and sings quite well enough for a role presumably that of a chorus girl. Mr. Duffus appears as a convential sort of English fop of the kind that never was on land or sea, and Mr. Truax, who is clever enough to justify some more definite means of identification on the programme than merely "Mr. Truax," plays the young "props" exceedingly well and dances better than any one else in the act. The turn requires a special set of quite some attractiveness. All in all, its jolly good fun and Bertie Herron with her face washed is more delightful than ever.

### Harry Fredericks and Company.

Harry Fredericks and company (West End) included Mr. Fredericks and the support of a trio of charming and stunningly dressed girls, all of whom met with the warmest approval in their singing and dancing offering. Mr. Fredericks and his girls are excellent singers, whose voices blend harmoniously in each number. Three song numbers with a classic selection by one of the girls, who possesses a rich soprano voice, were none too many. The opening number, "Come Get Under My Parasol," was quite tuneful. The second number required a special drop, showing a forest scene with three large birds from out of which only the girls' heads appeared, singing the chorus of "Lady Love, I Want You," winning a big hand for "Take Me Somewhere with You, Willie," in which the girls change to bathing suits and Mr. Fredericks to white flannels, was rendered with the spot picking their subjects from the audience. It is a catchy air and won a rousing amount of applause. This act deserves every success.

Bailey and Pear (West End) were a colored team comprising a man and a woman who appeared in a musical, singing and talking act, scoring a small sized "riot." A sliding trombone was played very effectively by the man, and several cornet selections as rendered by the woman were especially well received. The opening song, a duet on instruments, "Want to Be a Merry Widow," was followed by a song by the man, "I'm Just Wild About That Kind of Love," which got a big hand. The woman rendered a cornet solo, "I Don't Care," both closing with a ragtime duet on instruments.

### Frank and Marion Moore.

A lady with a mass of extremely blonde hair and an ability to twist her face into rather amusing positions, coupled with a voice of the calibre of Helene Mora's at its best, and a method of delivering tawdry slang equal to Bert Leslie's at its worst, is the sest of the team of Frank and Marion Moore, seen in these parts at the New Brighton Theatre last week. Miss Moore, apparently, plays a sort of catch-as-catch-can soubrette and the skit practically consists of a lengthy conversation on the sidewalk in front of a moving picture and vaudeville theatre between her and the manager of the house, played by Mr. Moore. Miss Moore, with the proper material given her to handle, would be extremely funny; in fact she often is with even the low grade of slang allotted to her in this present turn. But in its present shape the act is too long. Miss Moore's slang, so full of repetitions, tires one long before she finishes, and one feels sorry for poor Mr. Moore, standing heroically alongside of his partner, trying to "get a word in edgewise" and diligently "feeding" for Miss Moore. In the latter there is the making of a character comedienne of the type of the late Johnstone Bennett, but there is no opportunity for development in that direction in Miss Moore's present vehicle. Much new "talk" and a liberal cutting is what it needs.

### La Estelita.

The newest addition to that class of pantomimic dancers now represented in vaudeville by Mlle. Dazie and Rosario Guerrerro came to New York last week, at the New Brighton Theatre, in the person of La Estelita, who presented a tragic pantomime called The Dancer and the Toreador. The pantomime tells the story of a beautiful Spanish dancer who follows to his home late at night in a terrific storm, a toreador who has killed her sweetheart. Disguised, she asks for shelter. He is about to refuse to harbor her, when she shows him that beneath the disguise she is really the famous dancer over whom all Spain is agog. He welcomes her, induces her to drink, attempts to make love to her, and when finally he is about to kiss her hand she finds the dagger beneath his belt for which she has been seeking, and holding him at arm's length she plunges it into his breast. Avenged for her lover's murder she then makes her escape. In the course of the pantomime opportunity is furnished for La Estelita to display her capability as a dancer. She dances exquisitely, with superb abandon and grace. She is beautiful, with raven-black hair and almost perfect features, and a figure shown to much advantage during her dancing movements. She has some little talent, also, as a pantomimist. The toreador was impersonated by Senor Garcia quite adequately.

### Suzanne Rocamora.

At the New Brighton Theatre last week Suzanne Rocamora, a young woman of very pleasing appearance and personality and an excellent singing voice, made her first appearance as a sololst, alone, in Greater New York. Miss Rocamora, in the order named, sings Paul Lincke's "Glow Worm," "How'd You Like To Take Me Home With You," and "Cuddle Up a Little Closer" number from The Three Twins, and the inevitable "I Wish I Had a Girl." She sings all four beautifully. In the "Glow Worm" number she displays an upper register of some sweetness and strength, but one wonders (although it isn't particularly important) why she chooses to sing some portions of the song in German and others in English. For her encores Miss Rocamora had the assistance of a young man in the balcony who "wished he had a girl" in the approved, long drawn out, sweetly sickish manner in which such songs are supposed to be correctly sung in vaudeville.

### Bowman Brothers.

Bowman Brothers, who were amusing features of the bill at the Brighton Beach Music Hall last week, are a pair of comedians who start their turn off rather weakly but end it amid much applause and several encore calls. At first, one appears in blackface, the other in white, and after a short dialogue of some little humor the former leaves the stage and the latter, while singing Eddie Leonard's "Boo-Loo Eyes" song, blacks up in view of the audience. Then both in blackface wind up the turn in fine shape, with the funniest of the pair dressed loudly in a "sheath" gown and picture hat and performing a dance that is about as funny as anything of its kind on view at the beach this season. The finish is the strongest part of the act, and with the earlier portion strengthened as well the turn could easily win a high place in the ranks of its class.

### Aida Overton Walker and Company.

Aida Overton Walker, the colored woman singer and dancer, made her first New York reappearance in a new act at the American Music Hall last week. She is now doing what she calls a "Dance Afrique—the Kara Kara." Miss Walker danced with exuberance and light-footedness, with a sort of savage Orientalism that was both interesting and entertaining. Special music was played with the dance, and eight girls added to the effect in no small way. The costuming was appropriate, and the semidarkened stage with woodland scene helped out. The close in one was appreciated, and the dancers were called out for many bows. "That Teasing Rag" was the only popular song number used.

### Astrella Sisters, Joe Duval and Company.

The Astrella Sisters, Joe Duval and company made their first metropolitan appearances in their new skit, At the Booking Office, since its reconstruction recently, at the Fourteenth Street Theatre last week, scoring a hit. The two sisters do a good dancing act of both fancy and toe variety. Mr. Duval lends assistance in a straight singing and dancing part that greatly adds to the offering. The "company," consisting of an eccentric comedian, not programmed, gives a broad comedy atmosphere that the patrons of that house liked immensely. The songs were "La Belle Marie," "Whistle," and "Rainbow."

### King and Roltare.

At the Brighton Beach Music Hall last week King and Roltare, a team of comedy magicians, were a feature of the bill. One man works "straight," performing a few tricks well, but he is handicapped by the poor quality of the "talk" he is called on to deliver. His partner wears grotesque costume, is facetiously named "Bosco," and appears to have some little sense of humor. He stumbles about in amusing fashion, breaks plates recklessly, and proves an excellent foil to the other member of the team. The turn now is rather short. Some added talk of more cleverness and a little snappier action would greatly improve it.

### Hanlon and Clifton.

Hanlon and Clifton made their metropolitan debut at the American, and gave one of the most entertaining exhibitions of head and hand stand balancing that has been seen in town this season. The good position helped the act, and the applause was almost constant; but regardless of where they might be placed theirs is one of the best acts of its sort on the vaudeville stage to-day. They work snappily, neatly and with remarkably good form, while they costume the act neatly.

### Dilla and Templeton.

At the American Music Hall last week Dilla and Templeton, two men contortionists, made their first New York appearances. One is garbed in a reptile-like costume, with a long tail attached, which is later discarded; the other in red fleshings. Their work is exceedingly clever, and for those who like a contortion act it will please mightily.

## MORRIS GETS DEIMLING'S.

William Morris, Inc., has secured Deimling's Music Hall at Rockaway Beach and will hereafter call the place the American Music Hall. He has been booking acts there since the Summer season opened, but beginning yesterday, Monday, July 19, the house is a regular Morris Theatre. The acts for this week are Joe Welch, Stella Mayhew, Edward Blondell and co., McMahon and Chappelle, the Watermelon Girls, McDonald and Hunting, and Cailloutte.

## BURLESQUE WAR IN KENTUCKY.

It looks like a fight to a finish in Louisville, Ky. The Columbia Amusement company is completing its new theatre in that city and the Empire Circuit is planning to defeat their opponents' plans for the opening of the new house. Rivalry of the keenest sort is anticipated during the coming season.

# VAUDEVILLE SONG FEATURES.

## WHAT SINGERS OF BALLAD, TOPICAL AND OTHER NUMBERS ARE OFFERING.

### Fred Rivenhall Returns to Town and Again Scores a Hit—Dolce Singing Trio Also Play a Repeat—Songs that Are Succeeding.

Daphne Pollard played her second week at the American, offering a new song in addition to her repertoire of the week previous. This was the opening one, when she appeared in boy's attire, long gray trousers and coat to match. The title of this sounded like "I Loves You," while the others were "Oh, What I Know About You," "The Lambeth Walk," and the Dutch song of the previous week.

Gilbert and Katen (American) warbled joyously through a series of song parodies that were not alone exceptionally funny and cleverly written, but which were most ably rendered and the hands tendered each showed how the songs were appreciated. The parodies were on "Jungletown" and "The Glow Worm," with a story-parody medley including the following: "The Merry Widow Waltz," "See Saw," "Smarty," "Sunbonnet Sue," "I Don't Care," "Dreaming," "It's All Right in the Summer Time," "Are You Sincere," "Mandy Lane," "It's Mighty Strange," "I'm Much Obliged to You, Don't You Wish I Had a Girl," "None of Them's Got Anything On Me," "Don't Take Me Home" and "I Love My Wife, But Oh, You Kid." "Sarah" was used for a closing song, ending the act with an eccentric Jewish dance which won them several bows.

"Nobody Knows, Nobody Cares," with slides by Scott and Van Altens; and "Dublin Dalsies," with slides by DeWitt C. Wheeler, were the two Remick songs rendered by Minna K. Hurst at the American last week. Both scored and the second seems likely to become quite popular, for it has a swing that is catchy.

McDonald and Huntington (American) offered an act that pleased, although there is nothing startling or remarkable about it. They opened with a full stage, exterior, appearing in Irish costumes of the eighteenth century period. "Sweetheart Aileen" was rendered with many repetitions of the chorus, followed by an imitation of a French music hall artist rendering an American song. Closing in one, they showed how a Coster newsboy makes love to his sweetheart, appropriate costumes being worn by both the man and the woman. A good character dance was used at the finish.

Fred Rivenhall returned to town again last week, playing the American, and, as was to be anticipated, he scored a heavy hit. There are few singers or comedians who can handle the sort of material that Rivenhall does and it is small wonder that he was awarded rounds of applause throughout his turn. He sang "What's the Good?" "What Do You Want to Talk About It For?" and "How Dare You!" each number being of a comical character type, the latter two having been sung by him before.

Walter Lysatt and Carol Booth (125th Street) were seen in a dramatic skit, having a lovers' quarrel as the general theme. The playlet seemed to please fairly well, but the acting of neither was quite what might have been expected. Miss Booth seemed to overact. Two songs were rendered in duet, "When Two Hearts Beat As One" and "Isn't It Enough to Know I Love You?" closing in one.

In song and stories Caryl Monroe at K. and P.'s 125th Street last week made a commendable showing. Her excellent "rube" make-up and the rustic dialogue as a "country blossom" were of sufficient merit to meet the approval of her hearers. Her songs, pleasingly rendered, were: "I'm Looking For A Sweetheart." With this the spot was used to pick subjects in the audience, arousing much laughter; and a sentimental ballad, "I'm Mighty Glad I'm Living, and That's All," sung in the spot with good effect.

Kelly and Catlin (125th Street) were two colored comedians, who proved worthy entertainers in their singing and talking act. The portraval of a Chinaman by one of the team was lifelike, and his dialect was funny. His partner, working straight, in a white duck suit, was equally active in creating continual ripples of laughter. Their songs, "Oh, Say, Wouldn't It Be A Dream!" a Chinese song, and the closing, with a duet, made a good impression.

Rose Berry (West End) in a pianologue with a dash of varying characteristic imitations offered some praiseworthy renditions. She sings fairly well, and showed exceptional ability and talent at the piano. Her opening song was "There's No One Got Anything On Father." Her imitation of a five-year-old child in a spot was too long, but won a big hand. Then she imitated a society girl playing classical music; then a Coney Island type, which was funny, playing in ragtime. She closed singing Irene Franklin's "Redhead" in a spot.

The Dolce Singing Trio, of girls, who made their first New York appearance at the Fourteenth Street Theatre three weeks ago, played a return engagement at that house last week, and scored a most remarkable hit. Why this act has not been seized by managers of big time houses is a mystery, as it would unquestionably become an emphatic hit from a first performance. Daintiness, good looks, pretty costumes, personality, exceptional voices and harmony are the asset that make this one of the most pleasing acts seen this season. The songs were: "Down Among the Sugar Cane," "Any Old Place in Yankeeland," "What Is Life to Me," "Blue Feather," "On a Monkey Honeymoon," and "Sweet and Low."

Jack Driscoll sang "Schoolmates" at the Fourteenth Street Theatre last week, and Gus Edwards' song made the same hit it has everywhere else.

J. W. Meyers made a tremendous hit at the Antique, Watertown, N. Y., 5-10, and was held for a second week. "Miss Josephine," "Good-Night, Moonlight," and "My Bonnie Highland Queen" were the best songs used during week by Mr. Meyers.

Irving Jones (Fourteenth Street) added another feather to his cap of glory, and walked away with the cake of humor. Jones is a colored comedian of the first water, and one of these days he ought to be among the topliners. He sang "What's the Use of Kicking When You've Got Good Health," a corking "coon" number; "St. Patrick's Day Is a Bad Day for Coons," and a suggestion of "Get Your Money's Worth." His monologue caused laughter of the boisterous sort, and on Wednesday night he certainly had the house with him.

To the list of songs which T. Roy Barnes and Bessie Crawford interpolate in their sketch, The Fakir and the Prima Donna, a new one has been added, called "The Roundabout Way He Got At It." It is by Mr. Barnes and Frank Conroy, and while it wouldn't do for the hymnal of the Volunteers of America, it is amusing and Mr. Barnes and Miss Crawford sing it in lively and pleasing warm weather fashion. At the Fifth Avenue last week it earned a half dozen encores.

# NEWS NOTES FROM OVER THE SEA.

## What American and European Artists Are Doing on the Other Side of the Atlantic.

Walter Kelly closed his long and successful engagement at the Palace, London, on Saturday night, July 17. He will play a few dates in Scotland, leaving for home the first week in August.

Houdini, the handcuff expert, recently made one of his remarkable dives into deep water manacled. He took the river Tay for this experiment, jumping in with his feet and hands securely fastened, releasing himself under water in a half minute and swimming to the surface unharmed; he was taken into a boat.

Fred Karno is sending out a London company of his pantomimists presenting The Mumming Birds and The Bailiff. The company travels in motor busses, visiting the smaller towns not on the regular tours. Other artists will support the regular performers, making up a lengthy variety bill.

Julian Rose has been booked to play under Harry Rickard's direction in Australia after his American engagement with Klaw and Erlanger.

Kathryn Miley made her appearance at the Tivoli, London, recently, and is said to have scored.

Mrs. Clement Scott and company produced a new sketch at the Eastham Palace, recently, entitled The Red Scarf; Blind Love is another new playlet produced by W. S. Hartford and company at the Middlesex, London.

Ella Shields is a continued hit in the halls of London and vicinity, where her "coon" character songs have been greatly enjoyed.

Ritter and Foster are another pair of American performers who are "making good" on the other side. The London papers speak highly of their dancing and singing.

Press Eldridge has been having a "royal" time in Germany, where he writes that he has been reveling in genuine beer that is beer. At Wurzburg, the home of "Wurzburger," he said he failed to find the brand, except in one place. Better come back to Broadway, Press! Lots of the "genuine" or "just as good" here.

Clarice Vance has been engaged for another six weeks at the Palace, London. This will make her run there last sixteen weeks in all, a remarkable record at this time of the year.

Everhart, the hoop-roller, writes us from Lucerne: "We the enjoying Lucerne again. It is a pretty place, but very chilly just now; so much so it spoils the fishing. I notice by the papers that it is quite hot in America. Well, it was quite hot in Africa, where we were before coming to Switzerland. . . . We go to England for eight weeks, then return to Germany, opening at Kiel on Sept. 16; Copenhagen, Denmark, October, and, no doubt, Berlin the month of December. Had an offer for America, but nothing doing this year."

The Keatons opened at the Palace, London, on Monday, July 12, and from cabled reports they were a hit.

Billy Hart, Joe Mitchell, and Tom Grady are touring Europe on a vacation trip. They recently took the "cure" at Karlsbad, and are booked to sail for home on July 28.

Flo Irwin is making a real hit with the sketch in which both she and her sister May appeared. The offering is being seen in the London halls.

James J. Corbett opened at the Theatre Royal, Dublin, and is reported to have made a big hit.

Bert Levy, who is now playing a successful engagement at the Palace, London, was commanded to appear before the King at the royal palace on July 23.

Harry Corson Clarke and Margaret Dale Owen, having seen all the interesting places in Holland and Belgium, are enjoying life in France. Through the kindness of the London managers, Mr. Clarke has had his English vaudeville time for his sketch, A House Divided, put back one month, which will enable him to visit Russia before returning to fulfill his dates in London.

Billy Gould is back in London after a tour of the Continent.

Frederick Melville will sail for home on Aug. 5, bringing his Motor Girl with him.

Archie Royer is continuing to make friends in the English halls where he has been presenting his act for some weeks.

Barnes and West write that they will soon take a trip on the Continent to fill a few dates, having played London and vicinity for the past several weeks with marked success.

Ray Cox is another American girl who is making them sit up and "take notice" in the London halls. Her opening at the Coliseum was a marked success and she will undoubtedly become a favorite on the other side.

The Four Fords are booked to play the Palace, London, in August. They arrived in England a week ago, it is announced.

Josephine Sabel is booked for the remainder of July at the Theatre Marigny, Paris.

W. C. Fields is a continued hit in the halls of England.

It is reported that Harry Lauder will hereafter be under the exclusive management of the London Theatres of Varieties, Ltd.

Many changes in the business staff of the Moss-Stoll management are announced.

Horace Golden, who has been quite ill at the Midland Hotel, Manchester, has recovered sufficiently to resume work.

The automobile trip of the Water Rats from London to Brighton on Sunday, July 4, was a pronounced success. Sixty-five cars made the trip and over three hundred enjoyed the luncheon at the Hotel Metropole, Brighton.

## PROTEST AGAINST MONKEY PETER.

Peter, the chimpanzee that has been appearing at the Palace, London, and is booked to appear at Hammerstein's Victoria, has created so much disfavor among performers and players at that house, it is reported, that many protested against the act. The Dumb Friends' League of London has also taken a hostile stand against the act, it is said. The monkey has jumped over the lights so often, it is reported, that the management stretched a highly charged electric wire across the footlights. Fear of his trainer is the reported cause of the simian's trials at escape. If this be true Hammerstein will have his hands full when the "monk" opens here.

## WHITE RATS' OUTING.

The annual outing of the White Rats has been set for Thursday, July 29, at Ulmer Park, Brooklyn. Tickets at $1.50 will include luncheon and dinner, as well as admission to the sports, of which there will be many. The affair promises to be one of the most enjoyable the Rats have ever given.

# BECK TO ENTER NEW YORK?

## RUMOR THAT THE WESTERN MANAGER WILL BUILD A THEATRE IN THE METROPOLIS SHORTLY.

**Power of the Orpheum's Director Steadily Increases—He and Kohl to Buy Out the Interests of Murdock in the Western Vaudeville Association—Changes Anticipated Soon.**

And now across the vaudeville motion picture screen comes the figure of Martin Beck once more! And this time the Western manager looms bigger than ever before. In the territory west of the Mississippi he has for years been the most prominent figure in vaudeville affairs, but now he is seen to enter the East. He is already in Atlanta, Ga., and may before long locate houses in other cities along the Atlantic border. But that he would be in New York did not until the other day seem quite probable, if even possible. But that he may there is strong ground for belief.

One day last week Mr. Beck, accompanied by Mark Leuscher, one or two other officials of the Orpheum Circuit, and a couple of well-known real estate men in this city, were seen standing in front of three buildings adjoining the Gaiety Theatre on Forty-second Street. For some time they walked up and down in front of these houses, each talking in an animated manner. It is reported that following this inspection these three dwellings were removed from the real estate market, where they have been on sale for many months, it is said. From other sources it was whispered that Mr. Beck was actually considering the building of a new theatre in town, to be used, as was announced nearly a year ago, "to try out acts." The "try out" proposition sounds something like a merry jest and an excuse to make an entering wedge in the metropolis. Developments will be looked for with keen interest in the very near future.

Together with this story comes the news that Mr. Beck and C. E. Kohl have purchased, or are soon to purchase, all of John J. Murdock's interest in the Western Vaudeville Association. This will probably mean that the Chicago booking offices will be either directed by Mr. Beck through his subordinates in the "Windy City" or will be merged with the Orpheum Circuit offices. Charles E. Bray is mentioned as the most likely manager of the W. V. A. when Beck takes actual hold.

This stock deal is supposed to have been made either from Murdock direct or through him, the recent story that Beck would open opposition offices to the W. V. A. in Chicago being a ruse to throw the holders of W. V. A. stock off the scent. On Saturday Mr. Beck denied the purchase and said the statement was "premature." However, it now seems that Martin Beck is the real king of vaudeville in the West and Middle West. What will develop when he really gets a foothold in New York remains for conjecture.

In the meantime William Morris continues to grow in strength and the United Booking Offices to stand still!

## THE COWBOY IN VAUDEVILLE

(*Continued from page* 18.)

or at about the rate of twenty-five miles an hour. The tent seats about 18,000 people, and the cook or dining tent will seat 600. The show people travel in clean and comfortable sleepers, two bunks high, and the Indians in cars with three bunks in tiers. Each performer is allowed a trunk which is carried with the regular baggage, but for convenience a box containing grips and bags is brought up to the show grounds at each stand, and this allows the performers to have a change of linen and underwear daily if they care to. I have known the men to load these five hundred horses in the cars in eight minutes. This sounds like a fairy tale, but it is the system that does it. Each man has his own string of horses. At a given signal by the chief cowboy the horses are run into the cars simultaneously. One man ties their heads up, the last man being called the 'crowder,' and it is his duty to climb over the horses' backs and push the middle horses together, allowing the last horse to squeeze in.

"The cost of feeding the men is about 12 cents per capita a day; the Indians less. At each stand a wash tent is essential, and here the Indians especially are given their time at certain hours. These latter are easy to handle if a man knows his business. Treated rightly, no man is a better friend or a better show performer than the Indian. Treated wrongly, and he is the reverse. The cowgirl is generally the wife of one of the boys, and she is invariably a clean, wholesome American woman, respected by every one connected with the show. Dear old Annie Oakley is a fine example of what a showwoman is, and no woman has more friends in and out of the profession than she has.

"But the cowboy is taking chances with any show, and for the same time spent at home in 'the hills' and for the same energy he might better attain bigger results. He takes his life in his hands every day he enters the arena, and for a mere pittance of return. And the owner himself is taking a gamble like any other showman when he puts out a wild West. But in vaudeville, though personally a beginner in this particular field, I think the cowboy has opportunities. There is better money, surer and quicker big returns, once booked, and he is his own boss. The many cowboys who have been successful in vaudeville bear this out. Nevertheless, I say to the boys at home—stick and hustle and let the show-world alone."

## COURT RESTRAINS KELLERMANN.

Judge Lacombe in the United States Circuit Court, New York, on last Tuesday, July 13, ordered that a decree be entered against Annette Kellermann in the suit brought against her by B. F. Keith for breach of contract. The Court ordered that she be enjoined from appearing or presenting her act or any portion of same without the permission of Mr. Keith between Oct. 4, 1909, and May 1, 1910. The litigation between Mr. Keith and Miss Kellermann arose when the latter broke her contract early last Spring and went over to William Morris, Inc. At that time Miss Kellermann's salary took a remarkable jump, and upon her being obliged by Court order to return to the United Booking Offices, Morris began suit against her, which he lost. By this latest decision the diver is obliged to pay all costs of the suit brought by Keith, and to look to him for further bookings during the time named above.

## BURLESQUE NEWS NOTES.

The World Beaters will hereafter be known as J. Herbert Mack's Columbia Girls, playing again the Eastern Wheel time.

The Empire Circuit's new Casino Theatre on Flatbush Avenue, Brooklyn, will open for the first time on Saturday, Aug. 14, with Tom Miner's Bohemians as the attraction.

The Lady Buccaneers will have a preliminary opening of two weeks prior to its regular opening at the Century, Kansas City.

The Behman Show will open its season at the Olympic Theatre, New York, in August, with fifty-three people in the cast. Show and pony girls will be carried as well as regular dancing girls.

The Travelers will open its regular season at St. Joseph, Mo., on Aug. 22. A preliminary season of three weeks will be played prior to this. Charles Donohue will be the manager in advance, with John Hayes in advance.

The Eastern Burlesque Wheel will have a house in Schenectady this season, The Mohawk, splitting the week, however, with Albany.

Shep Camp's American Girl Burlesquers will have some thirty-five people on its payroll next season.

Ben Ross has been re-engaged by J. Herbert Mack for the Rents-Santley company, both to rewrite the burlesque and to appear as comedian. Isabella Miller has also been re-engaged for the same company.

Billy Spencer, the original "Grogan," has been re-engaged for the Tiger Lillies company next season.

Rehearsal calls are announced by Robie's Knickerbocker Burlesquers, Watson's Beef Trust, the Jersey Lillies, the Bohemian company, Miner and Marion's Merry Burlesquers, Miner and Marion's Dreamland company, Miner's Americans, the Broadway Gaiety Girls, the Frolicsome Lambs and Harry Hasting's Big Show.

## STRANDED PERFORMERS RETURN.

A company of vaudeville performers who had tried the land of South America for golden reward returned on the steamship "Suriname," of the Dutch West Indies Mail Line, last Tuesday, July 13, from Trinidad. The trouble all started when Harry Allen booked the Jundts, head balancers and acrobats, and several other acts last April for a tour of Venezuela and other South African countries. The performers included the Nelson Brothers, Youna, the juggler; Webb's performing seals, Muriel Darling; one of the Vadi Sisters, who do a teeth hanging act; Herrera; the Swartz Family of acrobats, and the Three De Estelle Sisters. Carlos A. Guia, who was once connected with the Lew Jordan Circus, promoted the vaudeville company, meeting them in Caracas. They went away on a supposed guaranty, it is said, but which later turned out to merely mean transportation to the lands of the South. Then the rains set in with bubonic plague, yellow fever and no audiences to follow. Salaries ceased, and at last the performers were obliged to apply to the American Consul to get home. They visited Trinidad, Port of Spain, and Barbadoes during the tour, suffering many hardships in each place. Mr. Guia is said to have lost over $5,000, and the performers nearly $1,000, minus lost time and unpaid salaries.

## CHARLES HORWITZ'S HITS.

Charles Horwitz has just received news from England announcing the big success of Harry First in The Marriage Fee. This is the fourth sketch from the pen of Mr. Horwitz that has been an international hit. The others were: A Matrimonial Substitute, played by Mr. and Mrs. Gene Hughes; Mrs. Murphy's Second Husband, with Gracie Emmett, and The Electric Boy, Baker and Lynn's success. For the coming season he has written a new sketch, entitled The Desert of Sahara, for Will Cohan and Harry Bailey; a new travesty for Shean and Warren, a Minnesota romance for Emily Erickson, Green's Vaudeville Debut, and has rewritten a modern Rip Van Winkle for the Brownings. Mr. and Mrs. Mark Murphy open their season in the latter part of August with a new sketch of Mr. Horwitz's making, entitled The Resurrection of Clancy. His musical comedy, Too Many Wives, is booked solid for the season out to the Coast, and he is also busily engaged in writing the lyrics for Commencement Days, John Cort's production, in which Frederick Bowers will star, as well as new sketches for Walter Perkins and several others.

## WESTERN WHEEL PLANS.

The Empire Circuit, or Western Burlesque Wheel, will open its season with thirty-four attractions. These include the Talk of the Town, Brigadiers, Avenue Girls, New Century Girls, Merry Maidens, Kentucky Belles, Strollers, Cherry Blossoms, Ducklings, Watson's, Innocent Maids, Dreamlands, Sam DeVere, Travelers, Big Review, Pat White, Tiger Lilies, Bohemians, Fay Foster, Sam T. Jack, Rollickers, Merry Burlesquers, Americans, Imperials, Empires, Fashion Plates, Colonial Belles, Miss New York, Jr., Star Show Girls, Washington Society Girls, Broadway Gaiety Girls, Cozy Corner Girls, Jolly Girls and the Moulin Rouge. The cities and towns on the route of the Empire Circuit include New York, Philadelphia, Chicago, Washington, Pittsburgh, Cleveland, Baltimore, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, St. Joseph, Mo., Minneapolis, St. Paul, Milwaukee, Detroit, Buffalo, Toronto, Montreal, Schenectady, Boston, Wilkes-Barre, Scranton, Newark, N. J., Brooklyn, Jersey City and Paterson.

## AMERICAN ARTISTS AID LONDONERS.

Under the direction of Bert Levy several American vaudeville artists playing in London gave a benefit entertainment at the Palace on the afternoon of Thursday, July 15, for the waif children of the British metropolis. All of the artists appearing were Americans, as were most of those attending. Whitelaw Reid, the American Ambassador, occupied a box, and scores of society folk were seen out front. Among the artists who appeared were Clarice Vance, Walter Kelly, Fanny Ward, John Deane, and Bert Levy.

## ELTINGE ON AMERICAN ROOF.

Julian Eltinge was scheduled to open a special Summer engagement on the American Music Hall Roof-Garden last night, July 19. Mr. Eltinge announced a new Oriental dance, a new bathing girl make-up and a new "kid" song. This is the third engagement Mr. Eltinge has played this season at a Morris house as special headliner, an enviable record that speaks for itself.

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# A CRITICAL REVIEW.

## COMMENTS OF THE VAUDEVILLE CRITIC UPON ACTS AND PERFORMERS IN TOWN.

**Players and Their Offerings that Pleased Theatregoers—Others that Failed—Consul Continues to Draw at the American.**

Gertrude Hoffmann opened her engagement at the Victoria last week, presenting her Vision of Salome and Mendelssohn's Spring Song dances. She utilizes ten girls in the latter offering, while several musicians from the Manhattan Opera House augment the orchestra during her act.

Wilson and Dale (Fourteenth Street) amused the patrons of that house with their rather old-fashioned line of comedy talk and jokes. Their act reminds one of the "good old variety days" our parents like to sing of, and to those who enjoy that sort of comedy (and there are scores) these comedians will ever appeal. Their specialty with freak instruments, made of plates and other table utensils, was mildly applauded on Wednesday night.

Walter Hawley and Natalie Olcott (Fourteenth Street) were seen in the skit, Just Married a Week. Mr. Hawley was quite funny at times, and Miss Hawley strove hard to be so, but her voice was strained (possibly through overusage) to such an extent that it rasped at times and hurt her chances as a pleasing player. The skit is of such ancient construction and lines that it proved the adage that "the old stuff goes best."

Sa-Hera was again seen in town (American) and again her mysterious mind reading and thought transference act created no end of wonderment and guessing. The opening with the three blackboards could easily be made a matter of memory on her part, but even so, it is most remarkable. The close is like the familiar act done by the Zanzigs and was most most generously applauded.

Rosario Guerrero offered a new Oriental dance in her pantomime (American), making the act even more suggestive than the week previous. The former dance, of the Spanish type, is the prettier of the two and gives the dancer as much opportunity to display her art, though less of her figure.

Consul the Great (American) was even greater the second week. He went through his regular act with the addition of opening a padlock with a key. After the closing on a bicycle a small dog was led out on a leash and was then "licked" on Consul. The monk was "there" and ready for any sort of a scrap. He strongly reminded one of the stage Irishman going into a mix-up. He slapped both hands on the stage, clapped them together, shook his head with an air of bravado and sailed in. The dog was held at bay and the monk just danced around in sheer anger and excitement. If either had been let loose it would have made a Jeffries-Johnson contest look like a dream of childhood days. But the New York laws prevent anything beyond a six-round bout and it's a cinch that this would have been a finish fight of some record!

Hill, Cherry and Hill (125th Street) are a trio of unusually clever bicycle and novel unicycle riders, who set a pace that easily scored the hit of the bill last week. They were well together, never allowing a lapse here or there. The tramp comedy was ably handled and deserved all the laughs it got. After some excellent trick riding and balancing on bicycles a number of unicycles, ranging from the usual size up to a 20-foot frame, are introduced. The feats executed on these are remarkably interesting and thrilling.

Any regret that vaudeville patrons may feel because Herman Timberg is no longer with Gus Edwards' School Boys and Girls is very amptly compensated for in the presence in the little company now of Lillian Gohn, a little bit of a girl so chock full of good spirits that it was plain that much of the applause awarded the turn at the New Brighton Theatre last week was earned by her lively and funny antics.

## THIS WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF-GARDEN.—Grace La Rue, Julian Eltinge, Consul, Felix and Caire, Rosario Guerrero, Reid Sisters, Toye, Hanlon and Clifton, Travers, Daphne Pollard, and Rafayette's dogs.

KEITH AND PROCTOR'S FIFTH AVENUE.—Louise Dresser, Frank Nelson and company, Nonette, Al. Jolson, Klein Family of Cyclists, Phantastic Phantoms, Vanderkoors, and Ancilotti and his mind reading dog.

VICTORIA AND ROOF.—Gertrude Hoffmann, the Seldoms, Noakes's monkeys, Bedini and Arthur, The Quartette, Martinetti and Sylvester, Three Musical Johnstons, the Daleys, Ryan and White, and Annette Kellermann.

NEW BRIGHTON THEATRE.—Gus Edwards, Hotel Laughland, Gaston and Greene, Fred Hallen and Mollie Moore, Emma Francis and Her Arabs, Evans and Lee, Reed Brothers, La Estelita.

BRIGHTON BEACH MUSIC HALL.—Dazie, Empire City Quartette, Trixie Friganza, Bellecaire Brothers, Exposition Four, Silbon's cats, Quinlan and Mack, Hastings and Wilson.

## ANOTHER BROOKLYN THEATRE.

Another new theatre is to be built in Brooklyn, it is reported. It was learned on Saturday, July 17, that William H. Reynolds had sold to the Realty Associates a site in Livingston street, opposite Hanover place and the new Montauk Theatre, and it was said that a theatre was to be built on the plot. The property has a frontage of 186 feet in Livingston street. It was said that the Realty Associates planned to erect on the site one of the handsomest theatres in Brooklyn, with a seating capacity of 1,600. It is understood that the new house will be devoted to vaudeville, and it was reported that the William Morris interests were seeking the control of the theatre.

VAUDEVILLE.

**AGENTS AND PRODUCERS**

| | |
|---|---|
| ARMSTRONG, JAS. J. | 1416 Broadway, N. Y. |
| BENNETT, A. MILO | Randolph and Dearborn Chicago Dramatic Exch'ge |
| BENTHAM, M. S. | Long Acre Bldg., N. Y. |
| BUCKNER | Long Acre Building, N. Y. |
| GALLAGER, ED. | 1440 Broadway, N. Y. Booking Vaude'lle Ev'rywhere |
| GUS. EDWARD'S ENTERPRISES | Astor Theatre Bldg., N. Y. |
| GRAY, THOS. J. | Long Acre Bldg., N. Y. |
| GORDON & SOLOMON | Suite 608-9, Gaiety Theatre, B'way and 46th St. |
| HART, JOSEPH | New York Theatre Building New York |
| HOMANS, GEO. | Long Acre Building, N. Y. |
| KELLER, EDW. S. | Long Acre Bldg., N. Y. |
| LASKY, JESSE L. | Hudson Theatre, New York |
| LEO, JOSEPH J. | Long Acre Building, N. Y. |
| LOVENBERG, CHAS. | Keith's Theatre Providence, R. I. |
| MARINELLI (LM.), H. B. | Long Acre Building New York |
| NOLAN, WM. P. | Room 907, 1402 Broadway, New York |
| MASON, JACK (Producer) | Hotel Flanders, N. Y. |
| WEBER & ALLEN | 1431 Broadway, New York |
| WESLEY, LOUIS | 1416 Broadway, New York |

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## EASTERN WHEEL'S NEW THEATRE.

The Eastern Wheel (Columbia Amusement Company) has taken the Mohawk Theatre in Schenectady, N. Y. This was done to replace the Olympic Theatre in Brooklyn, which has been taken over by Al H. Woods. The thirty-six burlesque companies operating on this circuit are now booked for practically all of next season, with a few minor changes and alterations in time. The Censorship Committee of the Eastern Wheel will remain unchanged for next season, the following men composing it: J. Herbert Mack, Sam A. Scribner, and L. Lawrence Weber.

# News of the Summer Parks

At Sunbury, Pa., Rolling Green Park, vaudeville and moving pictures, 12-17 to S. R. O. houses. Island Park, 12-17, bad; Norton and Ray, comedy sketch artists; Ballo Brothers, musical act, and the Mexican Serenaders to record-breaking houses. The island has been brought up to the standard of Summer parks by Manager Hench Cliffe and wife, who have put forth every effort to give the patrons of the house good shows.

The pretty rustic theatre at Lincoln Park, Norwich, Conn., was opened July 6 with a good vaudeville bill, which was pretty well patronized during the week, the counter attractions in town being many. This week the bill consists of the Tyrios, Clara MacHammell, Leonard Whitney and co., Al. H. Binton, and Hawley and Hachen.

At Paxtang Park, Harrisburg, Pa. (F. Davis, mgr.); week of 12-17: Marx and Evans, Elizabeth Mayne, Webster and Carlton, Bowder and Chapman, and Avelo and Othello. The vaudeville showing for the week was one of the best of the season. The attendance was very good.

Several wild animals belonging to the Bostock Show at Dreamland, Coney Island, N. Y., were operated upon by a dentist last week. A chimpanzee had a tooth pulled and several filled, while the other beasts who "suffered" at the hands of the surgeon of the jaw were a bear, several leopards and two lionesses.

Luna Park, Buffalo, N. Y., suffered from severe damage by fire on last Tuesday, July 13. Among the buildings burned were the theatre, skating rink and several concession buildings on the east side of the park. Manager McBroome estimated the loss at $50,000, with some insurance.

The Oaks, Portland, Ore., is featuring Donatelli's Italian Band, which gives daily and nightly concerts in the park. The Bickett Family of Aerialists are also a feature for the present week. Business is reported as being very good, and the resort is said to be crowded every night.

At Lake View Park, Peoria, Ill., Buffalo Bill's Wild West and Pawnee Bill's Far East July 26.

At Luna Park, Scranton, Pa. (Len B. Sloss, mgr.): The Baby Beauty Show the 8th, was a brilliant success. There were over 1,100 babies entered. Prettiest baby, first prize, Ynez Seabury; second, Virginia Berry; third, Mary Earley. The free attraction for July 12-17 was the Riva-Larsen Troupe, hanging ropes and horizontal bar performers, the best ever seen here, and were accorded much applause. For week of 19: Vallecita's leopards; Alexander's Concert Band of Wilkes-Barre, during the absence of Bauer's Band at camp, are delighting the crowds at the Park with their splendid playing. Business has been unusually good. Welsh Day 24, when a chorus of 500 will sing. Rocky Glen Park (A. Frothingham, mgr.): The new dancing pavilion is finished, and is much enjoyed by the large crowds in attendance. Lawrence's Band is doing excellent work, and their playing is much appreciated by the patrons. Druids Day, the 9th, was a big success. The singing of the Druid Choir was excellent.

At Fresno Park, Peoria, Ill., Lone Bill's Wild West July 5-12.

Several new acts in the German Village at Electric Park, Kansas City, Mo., 11-17, served to draw good crowds, who seemed very well pleased with the entertainment offered. The bill included the Elvertons, Frank Milton and the Long Sisters, Hetty Urma, Pierce and Roslyn, and Ethel Hunter, all of whom were well received. The big free vaudeville bill at Forest Park 11-17 was the feature event of the week, drawing large crowds both afternoons and evenings. Professor Rand's Dog Circus was the headliner, scoring heavily, while other acts included Harry Lavine, Young and Manning, and Blossom Harris.

A new Summer park and airdome was opened at Biloxi, Miss., on Monday, July 12. G. W. Wilkes and E. L. Suter are the managers. Split-week vaudeville and motion pictures will be offered. The Dukate Theatre, adjoining the park, will be used in inclement weather.

J. Clarence Sullivan, manager of Indianola Park Theatre, Columbus, Ohio, has canceled all his remaining contracts with the United Booking Offices, owing to their failure to supply him with attractions for his free out-of-door show. Three weeks in succession acts have been booked and announced, and not one of them has turned up, consequently causing a great loss in gate receipts. Mr. Sullivan is negotiating with another booking agency, which will guarantee to have acts here as scheduled.

Frederick Harrold, of the Harrold Players at Idlewilde Park, near Newark, Ohio, reports business for his first week as being satisfactory. David Garrick was the bill, in which Mr. Harrold used his own version with great success. Viola Carmen, his wife, played opposite.

Beginning yesterday, the Palisades Amusement Park will book its vaudeville through the U. B. O. instead of through Morris, as formerly.

William Morris, Inc., is now booking vaudeville acts for the Wheeling Park, Wheeling, W. Va.

Falkenburgh, the lion trainer at Bostock's, Dreamland (Coney Island, N. Y.), met with another casualty on Sunday night, July 18, before an audience of 1,500 people. Three of the beasts got into a fight, one attacking Falkenburgh, who was again quite badly mangled. The beasts were finally driven back to their cages and locked up.

At Riverton Park (J. W. Gorman, mgr.; E. B. Smith, res. mgr.), Portland, Maine, June 5-10: Second week opened well with vaudeville. Seymour's dogs, headliners, and good drawing card for women and children. Followed by Jeannette Mozar and Johnny Hoey, Scottie Provan, Asard Brothers, and Coates and Grundy.—Greenwood Garden, Peak's Island, Maine (William Stevens, mgr.): 5-10: Manager Stevens claimed 9,000 strong went through the style Monday, and the commodious area had a Coney Island aspect. Rodercuez Brothers, acrobats of the comedy type, and slack wire act by Brozana and Olcott were the ring attractions. Sbraccio's Band gave a programme of excellent up-to-date music.

The management of the Hippodrome, Philadelphia, showed good judgment in holding over the principal attractions of the previous week, as they made up an excellent drawing bill, a fact that was fully attested by the crowds which visited the park last week. The holdovers included California Frank's Wild West, with its special features, such as Princess Wenona, a wonderful rifle shot, and Bee-Ho-Gray, an expert lasso and lariat thrower; Mlle. Sommerville and her dancing horse Columbus, and Mamie Francis and her diving horses. The several vaudeville acts were of a high grade. This week's bill is headed by the Diving Nords, who are playing a return engagement. Other acts are the Cora Bloodgood-Corson Sextette, instrumentalists; the Ruttons, jugglers of heavy objects; the Flying Craigs, and Bush and Peyser, comedy acrobats.

With the exception of Friday, when the long drought was finally broken, the Philadelphia parks did a big business. Attendance at Willow Grove Park was particularly large all week, the main attraction being, of course, Victor Herbert and his splendid orchestra. Classical programmes were rendered every afternoon and evening, to the delight of thousands. The orchestra remains for three weeks longer.

Washington Park-on-the-Delaware, Philadelphia, had a better attendance last week. Mauratana and his band continue as the chief attraction.

Frank Goodale, the aeronaut who has been making daily ascensions in his dirigible balloon from the Palisades Amusement Park, on the Hudson River, opposite New York City, made a remarkable trip last Monday afternoon, July 12. He sailed from the Park, across the river, down Broadway Drive, over 110th street, over Broadway to Herald Square and back again. The entire trip took only a little over fifty minutes, and everything connected with it was a success.

Greater Dreamland, Coney Island, N. Y., is attracting enormous crowds, and all of its new shows are drawing big throngs of spectators. Two new amusing devices have just been added. The latest is a new game of skill called "Monte Carlo," in which rings are tossed. It is just now the rage of all the parks in London and Paris. Another is "Cupid's Circle," a series of tete-a-tete seats, designed for courting couples, and which revolve easily. The circus performance, which takes place in the ring over the lagoon, runs continuously from three in the afternoon until eleven at night. Band concerts with well-known soloists and orchestra music, also with vocal selections, in the new ballroom are other features. On Monday, July 19, the Andrew Jackson Club of the Eleventh Assembly District held its outing at Dreamland. On the following evening the John J. McGrath Association held its annual summernight's festival in the park. One of the newest sensations in arenic acts introduced in the free circus by the Scott Brothers is a combination wire and acrobatic act. After a series of daring ground and lofty feats, the brothers loop the loop, not on bicycles or any contrivance, but themselves alone making the upside down run and finishing with a somersault leap. Other new acts are the Raschettas Trio, equilibrists; the Four Everetts, hand balancing, and the Fondalier Troupe of Six Men in an acrobatic act with two young men. Ouika Meera made her reappearance in a new equestrian act, and the Ryan Brothers showed a new comedy bar act. Ten other acts are on the bill.

Special attractions were offered July 4 at Lakeside, Manhattan Beach, and the Tulleries, Denver, Colo., and all drew good business. At City Park Ellery's Band has replaced Gargiulo's, and the nightly concerts are delightful.

Oscar Hammerstein has been invited by Manager Amer, of the Manhattan Beach Hotel, to lead the British Guards' Band in his new waltz at the opening of the big music shell on the lawn Saturday, July 24.

At Elysian Grove, Tucson, Ariz. (E. Drachman, mgr.): Moving pictures and vaudeville. Marcella Hamilton has been receiving enthusiastic applause at each performance. Rosabelle Leslie and company closed Saturday, 3. Vaudeville replaces the Park Comedy company.

At Electric Park, Providence, R. I., Fay's American Band is giving free concerts daily, while free vaudeville is also a big drawing card. The bill week before last included the Cole Trio, acrobats; Marion Edwards, singer; St. Germaine and Le Page, novelty act, and Jennie Wood in pianologue. The other attractions at the park include on the boardwalk: Tours of the World, Messina Earthquake, It, Human Laundry, Scenic Railway, Roller Coaster, Topsy-Turvy, Aphrodite, Squeeze, Palace of Mystery, Chutes, Pony Track, Duck Pond, Post Card Arcade, Candy Factory, and Photo Gallery.

Wonderland Park, St. Paul, Minn., is doing a "land office" business, it is reported. They are presenting every sort of amusement from a scenic railroad to a vaudeville show. The week of July 19 James J. Jeffries is appearing as an extra free attraction. The regular vaudeville bills are of a high standard of excellence, and are drawing big crowds.

At Lincoln Park, Fall River, Mass. (I. C. Phelps, mgr.): The Lincoln Park Opera company offered The Telephone Girl July 12-17, and again scored an unqualified success. The entire company was seen to excellent advantage. Florence Ackley did her best work of the season in the title-role. Carl Hartberg was a hit as Inspector Nix, while Lionel Hogarth, Glenn Ellis, and the rest of the company filled their roles acceptably. The scenery and costumes were in good taste. The production under the direction of C. L. Robinson gave excellent satisfaction to a very large attendance.

Mohawk Pines, at Green Island, Cohoes, N. Y., has not proved a success thus far, and Henry B. Marks, secretary and acting manager, committed suicide there as the result of his disappointment.

Thirty-six thousand persons passed through the stiles at the three-day Independence Day celebration at Natatorium Park, Spokane, Wash., July 3 to 5. Bowen's American Band and Madame Schell and her trained lions also claimed a large share of attention. Scandinavian Singing Festival and St. Olaf's Band week of Aug. 21.

At Ross Park (J. P. E. Clark, mgr.), Binghamton, N. Y., Guy's Minstrels July 12-19 to good attendance.

At Logansport, Ind., Spencer Park (Superintendent S. J. Ryder, mgr.): Fraser Highlander's Band gave two concerts afternoon and evening, and was well received by two large crowds July 14.

Capital Park (Max Rosen, gen. mgr.), Trenton, N. J.: Business is improving here. Week 12-17: Rose Lewis on the aerial trapeze and the Three Navarros, with Ricci's Band, completes the outdoor attractions. The carnivals and contests by local athletic clubs are attracting well.

At Millbrook Park, the Millbrook Casino (Arthur Berthelet, mgr.), Portsmouth, O.: Mrs. Dane's Defense 12-17; excellent, to good business; Mrs. Temple's Telegram 19-24. This week's bill is very strong and well acted, much credit being due Mr. Berthelet for selecting such good performers. Al. Reiniger, former stage-manager at the Grand, has accepted a position as scenery painter with the Millbrook Stock company, and is fitting up some very attractive settings.

At Electric Park, Albany, N. Y. (F. G. Williams, mgr.): The theatre at this well patronized resort offered an entertaining bill of vaudeville features week 12-17, embracing Musical Muehu, Mills and Moulton, Golden and Hughes, Pope and dog, and Burns and Fulton. Altro Park (J. J. Carlin, mgr.): The popularity of this park is largely increasing under the new officials by the addition of numerous new features. The Weber Troupe of Seven Acrobats, Three Gibsons, and the De Dios head the special bill for week 12-17.

The O'Brien Troupe of Acrobats were featured at Crescent Park, Providence, R. I., last week. Others include the Zarnas, Hassen and Jenny, Cavan, and the usual band concerts. The change of bill at Vanity Fair brought the following: Cole Trio, St. Germaine and Lepage, Jennie Ward, Kwait Brothers, and Marion Edwards.

At White City, Toledo, O., Buckskin Ben's Wild West continues to please. This is their third week. Other attractions were: The Stalkers and Earl and Babe.

## COLORED PERFORMERS TO CELEBRATE

The Colored Vaudeville Benevolent Association will hold its first annual Carnival and Minstrel Show at Sulzer's Harlem River Park on Thursday, Aug. 12, afternoon and night. Athletic contests will be held in the afternoon, and a minstrel show in the Casino at night. The following performers have volunteered to appear: S. H. Dudley, John Rucker, Irving Jones, Cook & Stevens, Davis & Walker, Avery and Hart, Hodges and Launchemere, Allen and Tribble, Murphy and Francis, the Brittons, the Clermonts, Anderson and Goines, Fidler and Shelton, McKissick and Shadney, Five Musical Spillers, Cooper and Robinson. Music will be furnished by the association's own band.

## NEW CHICAGO HOUSE.

The Wilson Avenue Theatre, a new and handsomely appointed playhouse situated on Wilson Avenue, near the corner of Evanston Avenue, Chicago, opened its doors for the first performance last evening, July 19. Vaudeville is to be the policy of the house, with booking by William Morris, Inc. It is planned to give two performances each evening, beginning at 7.30 and 9 o'clock, and the bill will be changed twice weekly, on Monday and Thursday nights. On the programme for the first half of the current week are: Georgia Gardner and company, the Bennett Sisters, the Ishekawa Troupe of Japanese Acrobats, Lizzie Hart, J. K. Watson, and motion pictures.

## LAST WEEK'S BILLS.

AMERICAN MUSIC HALL.—Dilla and Templeton (New Acts), Minna K. Hurst (sixteenth week), McDonald and Huntington, Sa-Hera, Fred Rivenhall, Rosario Guerrerro (second week), Daphne Pollard (second week), Consul the Great (second week), Gilbert and Katen, Alda Overton Walker (New Acts), Hanlon and Clifton, and Gallando.

FOURTEENTH STREET.—Capacity business was again enjoyed here at every performance, and Jack Driscoll and his able assistants were kept busy handling the front of the house. The bill was as follows: Wilson and Dale, Irving Jones, Walter Hawley and Natalie Olcott, Jack Driscoll, the Astrella Sisters, Joe Duval and company (New Acts), and the Dolce Trio (return engagement).

KEITH AND PROCTOR'S 125TH STREET.—First half: Lysatt and Booth, Caryl Monroe, Kelly and Catlin, and Hill, Cherry and Hill. Second half: Three Musketeers, Charley Hughes and his Singing Girls, Joe Carey, and Brownie Carroll.

GRAND OPERA HOUSE.—Vaudeville and motion pictures.

NEW STAR.—Vaudeville and motion pictures.

METROPOLIS.—Vaudeville and motion pictures.

WEST END.—First half: Rose Berry, Bailey and Pear, Harry Frederick and company, Bennington and company, and Dines and Dines. Second half: John Rucker, Lillian Houston, Harrigan and Giles, Burnham and Greenwood, and the Piano Four.

BRIGHTON BEACH MUSIC HALL.—King and Rolfare, Bowman Brothers, Ward-Klare and company, Bertie Herron and company (New Acts), Vinie Daly, Bert Leslie, La Titcomb.

NEW BRIGHTON THEATRE.—Kronemann Brothers, Frank and Marion Moore, Susanne Rocamora, Gus Edwards's School Boys and Girls, La Estrelita (New Acts), Jesse L. Lasky's Imperial Hussars, Frank Fogerty, Juggling Bannons.

MAJESTIC.—First half: Lillian Housten, Harrigan and Giles, John Rucker, Burnham and Greenwood, Davy and Pony Moore. Second half: Rose Berry, Dines and Dines, Harry Fredericks and co., Bailey and Pear, Bennington and co.

DEWEY.—Vaudeville and pictures.

## PERFORMER INJURED BY "STUNT."

The younger member of the team of the Palero Brothers met with a peculiar accident at Coney Island, Cincinnati, Ohio, last Wednesday, July 14. While doing a flip-flap hand spring his wrists snapped, and he fell helpless upon the stage. This is one of the few occurrences of the sort on record. Palero will be laid up for several months, it is feared.

## AMELIA BINGHAM IN GLASGOW.

Amelia Bingham opened in Glasgow Monday night, July 19, in her Big Moments in Great Plays. She will later appear at the Palace Theatre in London.

## NEW THEATRE AT HONOLULU.

The Auditorium Theatre, Honolulu, H. I., is rapidly nearing completion. Manager Lawson is corresponding with vaudeville talent on the Coast to open the house.

## VAUDEVILLE PERFORMERS' DATES.

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

**Where no date is given, it will be understood that the current week is meant.**

Abbott and Cloyne—Park, Nashville, Tenn.
Adams, Billy—Nickel, Winooski, Vt.
Adelaide—Orph., Los Angeles, Cal., 12-24.
Adelman, Joseph—Moscow, Russia, June 8-July 31. Apollo, Nuremberg, Ger., Aug. 1-31.
Adler, Felix—Ingersoll Park, Des Moines, Ia.
Ahearn, Chas., Troupe—Coliseum, London, Eng., 5-31.
Aldines, The—Grand, Phila.
American Dancers, Six—Orph., Portland, Ore.
Ames and Corbett—Henderson's, Coney Island, N. Y.
Ancilotti—K. and P. 5th Ave.
Anderson Duo—Arcade, Toledo, O.
Anderson and Goines—Keith's, Boston.
Arch City Four—Keith's, Columbus, O.
Archieoni Four—Palisades Amusement Park, N. J.
Ardell Bros.—Family, Wallace, Ida.
Arlington and Helston—Lexington Park, Boston.
Armanis, Five—Henderson's, Coney Island, N. Y.
Armond, Grace—Rocky Springs, E. Liverpool, O.
Armstrong and Clark—Orph., Oakland, Cal., 18-31.
Arnolds, Chas.—Airdome, Emporia, Kan., 12-24.
Avery and Hart—Keith's, Phila., 26-31.
Avolos, Musical—Orph., Seattle, Wash.
Bannons, Three—Henderson's, Coney Island, N. Y.
Banyan—Valley, Syracuse, N. Y.
Baptiste and Franconi—Casino, Toledo, O.
Bards, Four—Idora Park, Oakland, Cal., 18-Aug. 14.
Barlow, Peter—Luna Park, Coney Island, N. Y., 17-31.
Barnes and Edwins—Terre Haute, Ind.
Barnes, Mack!., and Louise Reming—National, 'Frisco, 19-31.
Baron, Billy—Grand, Cleveland, O.
Baxter and Lalonda—Island Park, Easton, Pa.
Becker and Mack—Casino, Toledo, O.
Bedini and Arthur—Hammerstein's, N. Y. C.
Beecher, Maye and Ethel—Premier, Chgo.
Beeson, Lulu, Trio—Salt Air Palace, Salt Lake City, U., 12-24. Chutes, 'Frisco, 26-31.
Begare Sisters—Columbia, St. Louis.
Bell, Chas. H.—Sacramento, Cal.
Bellecliaire Brothers—Brighton Beach Music Hall, Brighton Beach, N. Y.
Belmont, Madeline—Atlantic Garden, N. Y. C.
Bennett, Fred A.—Hippodrome, Phila.
Bennett Sisters—Wilson Ave., Chgo., 19-21.
Benson and Bell—Dominion Park, Montreal, P. Q.
Bettis, Leslie Wm.—Arcade, Toledo, O.
Big City Four—Palace, London, Eng., June 21-July 31.
Blamphin and Hehr—Acker's, Glace Bay, N. S.
Block, Adelia—Rustic, Olcott Beach, N. Y.
Block Brothers—Jewel, Grand Island, Neb.
Bob and Tip—Shea's, Buffalo, N. Y.
Bohker, Henry—Collins' Garden, Columbus, O.
Bohemians, Three—Maj., Chgo., Ill.
Bon-Air Trio—Lexington Park, Boston.
Boutin and Tilson—Palisades Amusement Park, N. J.
Braatz, Selma—Orph., 'Frisco, 12-24.
Bradley and Ward—Bijou, Eaton Rapids, Mich., 19-21, O. H., Charlotte, 22-24.
Brady and Mahoney—Idora Park, Youngstown, O., Cascade, New Castle, Pa., 26-31.
Brenon, Herbert, and Helen Downing—Queen's, San Diego, Cal.
Brooks, Walter Julian—Airdome, Newton, Kan., 12-24.
Brooks, Franklin A.—Savoy, Syracuse, N. Y., 12-24.
Bruces, The—Atlantic Garden, N. Y. C.
Buch Bros.—Pantage's, Sacramento, Cal.
Buckley, Edna—Colonial, Washington, D. C.
Buckley's Dogs—Empire, Butte, Mont.
Burton, Joe F.—Jewel, Grand Island, Neb.
Busby and Williams—St. Paul, Minn.
Byrne, John H. W.—New Bedford, Mass.
Calvert, Great—Gwynn Park, Baltic., 12-24.
CAMPBELL, EMERIN, AND AUBREY YATES—Keith's, Boston, 26-31.
Camille Trio—Orph., Los Angeles, 18-31.
Carlo's Animals—Cascade Park, New Castle, Pa.
Carmelo's Pictures—Princess, Cleveland, O.
Carr Trio—Bijou, Atlanta, Ga., Grand, Nashville, Tenn., 26-31.
Carson Bros.—Colonial, Columbus, O.
Cartmell and Harris—Proctor's, Newark, N. J., Keith's, Phila., 26-31.
Carus, Emma—Palace, London, Eng., Aug. 9-Sept. 4.
Case, Charley—K. and P. 5th Ave., 26-31, Keith's, Phila.
Caswell and Arnold—Bijou, Winnipeg, Man.
Cherfalo and Capretta—Grand, Cleveland, O.
Chinko—Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Chiyo—Dominion Park, Montreal, P. Q.
Clahane, Jack—Globe, Boston.
Clayton, Drew, Players—Buckley Lake, Newark, O.
Clifford, Dave—Orph., Hibbing, Minn.
Clifford and Burke—West End Park, New Orleans, La.
Clipper Comedy Four—Celeron, Jamestown, N. Y.
Clipper Quartette—Wayne Gardens, Detroit, Mich.
Coakley and McBride—Palisades Amusement Park, N. J.
Coles, Three—Luna Park, Coney Island, N. Y., 17-31.
Conroy and Le Maire—Orph., Portland, Ore., Orph., 'Frisco, Aug. 1-14.
Consul—American, N. Y. C.—Indefinite.
Cooper and Zeitler—Colonial, Washington, D. C.
Cornella and Eddie—Keith's, Phila.
Coulter and Wilson—Fairview Park, Dayton, O.
Cox, Ray—Coliseum, London, Eng., 4-31.
CRESSY, WILL M., AND BLANCHE DAYNE—Concord, N. H.
Crollius, Dick—Keith's, Boston.
Cunningham and Marion—Ramona Park, Grand Rapids, Mich.
Cuttys, Musical—Hippo., Portsmouth, Eng., 19-24. Pavilion, Newcastle, 26-31. Empire, New Cross, Aug. 2-7. Coliseum, London, 9-14.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 4.
Dale, Dainty Dottie—Shellpot, Wilmington, Del.
Daleys, The—Hammerstein's, N. Y. C.
Daly, Vinie—Shea's, Buffalo, N. Y.
Dancing Dolls, Five—Sohmer Park, Montreal, P. Q.
Davis, Mark and Laura—Maj., Sioux Falls, S. D.
Dawson and Gillette—Crystal, St. Joseph, Mo.
Day, Carita—National, 'Frisco.
Dazie—Brighton Beach Music Hall, Brighton Beach, N. Y., Keith's, Phila., 26-31.
De Coe, Harry—Henderson's, Coney Island, N. Y.
De Hollis and Velora—Maj., Chgo.
'Frisco, Los Angeles, Los Angeles, 26-31.
Dean, Clifford—Casino, Toledo, O.
Delaur Operatic Trio—Palisades Amusement Park, N. J.

De Milita, Anna M.—Keith's, Columbus, O.
De Voe, Pasqualina, and Leo Cooper—Wigwam, Denver.
Devene and Devene—A. and S., Boston, Mass.
Dixons, Four—Lakeside Casino, Akron, O.
Dodd, Emily and Jessie—Maj., Butte, Mont.
Dodd's Dogs—Globe, Boston.
Dore and Wolford—Henderson's Coney Island, N. Y.
Downey, Leslie T.—Crystal, Oconomowoc, Wis., indefinite.
Doyle, Patsy—Palace, London, Eng., June 19-Aug. 28.
Dresser, Louise—K. & P., 5th Ave.
Dressler, Marie—Young's Pier, Atlantic City, N. J., 12-24.
Dumitrescu Troupe—Wigwam, 'Frisco.
Dunne, Thomas Potter—Grand, Cleveland, O.
Dwyer, Lottie Trio—Globe, Boston.
Earl, Lola—Crescent, Nashville, Tenn.
Eckert and Berg—Lakeside, Akron, O.
Edwards, Gus—Brighton Beach, N. Y.
Edwards' Kountry Kids—Spring Grove Park, Springfield, O.
Eltinge, Julian—American, N. Y. C.
Emerson and Baldwin—Empire, London, Eng.
Empire City Quartette—Brighton Beach Music Hall, Brighton Beach, N. Y.
Engiebreth, Geo, W.—Coney Island, Cintl, 12-24.
English Belles—Lyric, Joplin, Mo.
English Rosebuds, Four—Celeron, Jamestown, N. Y.
Evans, Billy—Happyland, Winnipeg, Man., 12-31.
Evans and Lee—Brighton, Brighton Beach, N. Y.
Evans, May—Lakeside, Dayton, O.
Evers, Geo.—Unique, Minneapolis, Minn.; Grand, Fargo, N. Dak., 26-31.
Exposition Four—Brighton Beach Music Hall, Brighton Beach, N. Y.
Fadette Orchestra—Keith's, Phila., 28-July 24; Keith's, Boston, 26-Sept. 4.
Faye, Elsie—Ramona Park, Grand Rapids, Mich.
Felix and Caire—American, N. Y. C.
Fern and Mack—Elysian Grove, Tucson, Ariz.
Ferry—Valley, Syracuse, N. Y.
Fiddler and Shelton—Shea's, Buffalo, N. Y.
Fields and Hanson—Proctor's, Elizabeth, N. J.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Finnerty, The—White City, Chgo., 12-24.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Fletcher, Tom—Electric Park, Albany, N. Y.
Flynn, Earl—Lagoon, Cintl.
Fontinelle—Young's, Terre Haute, Ind.
Foo Ah Ling—Bijou, Atlanta, Ga.
Forty Minutes of Pinafore—Henderson's, Coney Island, N. Y.
Fox, William H.—Keith's, Phila., 26-31.
Francis, Emma—Brighton, Brighton Beach, N. Y.
Frederick, Helena—Orph., 'Frisco, 12-24; Orph., Oakland, 25-Aug. 7.
Freeman and Watson—Fairyland, Hinton, W. Va.
Frigansa, Trixie—Brighton Beach Music Hall, Brighton Beach, N. Y.
Fry and Scully—Huber's Casino, N. Y. C.
Gaffney Girls, Five—Lyric, Houston, Tex.
Gallimore, Arthur—Tivoli, Liverpool, Eng., 19-24, Regent, Ralford, 26-31, Cambridge, London, Aug. 2-7, Argyle, Berkenhead, 9-14.
Gardner, Georgie—Wilson Ave., Chgo., 19-21.
Gardners, Three—Pantage's, Seattle, Wash., Pantage's, Vancouver, B. C., 25-31.
Gardner and Stoddard—Norumbega, Boston.
Gaston and Greene—Brighton, Brighton Beach, N. Y.
Gaylor, Mr. and Mrs. James—Lincoln Park, Norwich, Conn.
Gebhart, West and Berner—Barrison, Waukegan, Ill., 19-21, Bijou, Kenosha, Wis., 22-25.
Genaro and Theol—Karl, Pueblo, Col.
Georgia Magnet—Proctor's, Newark, N. J.
Gilden Sisters—Airdome, Greensboro, N. C.
Gillen, Tom—Idlewild Park, Richmond, Va.
Gillingwater, Claude—Orph., Salt Lake City, U. 19-21.
Girl from Comedy Lane—Shea's, Buffalo, N. Y.
Glendower and Manion—Grand, Portland, Ore.
Godfrey Sisters—Lyric, Perry, Ia.
Gordons, Bounding—Keith's, Phil., 26-31.
Goldman, Sam—Colonial, Columbus, O.
Granat, Louis M.—Keith's, Boston.
Granville and Rogers—Crystal, Milwaukee.
Gray's Troubadours—Dominion Park, Montreal, Can., 12-24.
Greno, Jacque—Grand, Cleveland, O.
Griffith, Gertrude—Palace, Boston, Mass.
Grimm and Satchell—Airdome, Augusta, Ga.
Gruber and Kew—Family, Detroit, Mich.
Guerrero, Rosario—American, N. Y. C., indefinite.
Guertin, Louis—Sohmer Park, Montreal, P. Q.
Hall Brothers—Grand, Phila.
Hallen, Fred, and Mollie Fuller—Brighton, Brighton Beach, N. Y.
Hallman, Billy—Colonial, Washington, D. C.
Hallsman, Dode, and Webber Sisters—Colonial, Erie, Pa., 19-21, Colonial, Jamestown, 22-24.
Hamill, Fred—Henderson's, Coney Island, N. Y.
Hanlon and Clifton—American, N. Y. C.
Hannon, Diggs and Burns—Forest Park, St. Louis.
Hanson, Harry L.—O. H., Birmingham, Ala.
Harkins, Jim—Colonial, Washington, D. C.
Harmonious Four—Gem, St. Louis.
Hart, Lizzie—Wilson Ave., Chgo., 19-21.
Hass, Chuck, and Bob Ross—Arcade, Toledo, O.
Hastings and Wilson—Brighton Beach Music Hall, Brighton Beach, N. Y.
Hawthorn and Burt—Shea's, Buffalo, N. Y.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Hayes, Catherine, and Sabel Johnson—Shea's, Toronto, Can.
Hayes and Johnson—Maj., Chgo.
Hassard, Lynne and Bonnie—Gem, Bismarck, N. Dak.
Healy and Odell—Valley, Syracuse, N. Y.
Henry and Lisel—Keith's, Boston.
Hers, Ralph C.—Temple, Detroit, Mich., 26-31.
Hessie, Al.—Bijou, Atlanta, Ga.
Hill, Gladys—Arcade, Toledo, O.
Hill and Whitaker—Palace, Dundee, Scot., 19-24, Coliseum, London, Eng., 26-31, Hippo, Southampton, Aug. 2-7, Alhambra, Brighton, 9-14.
Hines and Remington—Criterion, Atlantic City, N. J.
Hoey and Lee—Keith's, Boston.
Hoey and Mozar—Forest Lake, Palmer, Mass.
Hoffman, Gertrude—Hammerstein's, N. Y. C.—indefinite.
Hopkin Sisters—Ingersoll Park, Des Moines, Ia.
Horne, James, and Kathryn Purnell—Keith's, Phila.
Hotel Laughland—Brighton, Brighton Beach, N. Y.
Howard and Alma—Palace, Greensboro, N. C.
Howard, Bert, and Effie Lawrence—Keith's, Boston.
Hyams, John, and Leila McIntyre—Maj., Chgo.
Irwin, Florence—Ontario Beach, Rochester, N. Y.
Ishekawa Troupe—Wilson Ave., Chgo., 19-21.
James, W. Stanley—Maj., Washington, D. C.
Jansell, Sadie—K. and P. 5th Ave., 26-31.
Jarvis and Martin—Casino, Toledo, O.
Johnson, Honey—Comique, Lynn, Mass.
Johnson, Walter—Colonial, Washington, D. C.
Johnstons, Musical—Hammerstein's, N. Y. C., 12-24.
Jolly, Edward, and Winnie Wild—Forest Park, St. Louis, Fontaine Ferry, Louisville, 25-31.
Jolson, Al—K. and P. 5th Ave.
Jones and Mayo—Shea's, Buffalo, 26-31.
Jordan, Brauneck and Chullita—Grand, Cleveland, O.
Kartello, Harry—Tuscora Park, New Phila., O.
Kaufman, Minnie—Palais, d'Ete, Brussels, Belgium, 19-Aug. 7.
Kaufman, Reba and Inez—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Keatons, Three—Palace, London, Eng., July 12-Aug. 7.
Keeley and Parks—Star, Kensington, Pa.
Kellam, Lee J.—Maj., Cedar Falls, Ia., Cosmo, Eagle Grove, 26-31.
Kellar Troupe—Proctor's, Newark, N. J.
Kellermann, Annette—Hammerstein's, N. Y. C., 12-24.
Kelly, Spencer, and Marion Wilder—Temple, Detroit, Mich.
Kelly and Kent—Temple, Detroit, Mich.
Kennedy and Peltier—Summit Park, Utica, N. Y.
Keno, Walsh and Melrose—Young's Pier, Atlantic City, N. J., Hammerstein's, N. Y. C., 26-31.
Keno and Lynn—Forest Highlands, St. Louis, 25-31.
Keough, Edwin—Dominion Park, Montreal, P. Q.
Kirk, H. Arthur—Grand, Cintl.
Kitabanzai Troupe—Ingersoll Park, Des Moines, Ia.
Klein Family—K. and P. 5th Ave.
Knoll, A. H.—Lake Harriet Pavilion, Minneapolis.
Kohler and Kohler—Family, Detroit, Mich.
Kollins and Klifton—Starland, Brandon, Man.
Kramer and Scheck—Ingersoll Park, Des Moines, Ia.
Kramer, Annie and Maud—Electric Park, Albany, N. Y.
Kratons, The—Winter Garden, Blackpool, Eng., 12-Aug. 9.
Kurtis-Busse—Pantage's, Sacramento, Cal., Empire, 'Frisco, 26-31.
La Adelia—Grand, Fargo, N. D.
La Clair and West—Sea Isle City, N. Y.
La Croix, Two—German Village, Columbus, O.
La Corrole, Milo—Casino, Toledo, O.
La Don and Viretta—Casino, Grafton, W. Va.
La Estelita—Brighton, Brighton Beach, N. Y., 12-24.
La Fleur, Joe—Junction Park, New Brighton, Pa.
La Maze Bros.—Maj., Butte, Mont., 12-24, Washington, Spokane, Wash., 25-31.
La Nale Bros.—Britannia-on-the-Bay, Ottawa, Ont.
La Petite Revue—Orph., Seattle, Wash., Orph., Portland, Ore., 25-31.
La Rex and La Rex—Electric Park, Albany, N. Y.
La Rose Bros.—Hippodrome, Phila.
La Rue, Grace—American, N. Y. C.
La Sella Troupe—Atlantic Garden, N. Y. C.
La Tell Bros.—Vaudeville, Alexandria, Ind.
La Titcomb—Shea's, Buffalo, N. Y.
La Valls, The—Varieties, Leeds, Eng., 19-24, Empress, Hartlepool, 26-31, Hippo., Hastings, Aug. 2-7, Coliseum, London, 9-14.
Laige Bros.—Ontario Beach, Rochester, N. Y.
Lane, Arthur—Arcade, Toledo, O.
Langdon, Joe—Colonial, Washington, D. C.
Laredo and Blake—Airdome, La Crosse, Wis.
Larkin and Burns—Maj., Washington, D. C.
LASKY'S AT THE COUNTRY CLUB—Maj., Chgo.
Latour, Irene—Luna Park, Coney Island, N. Y., 17-31.
Lavine and Leonard—Alcazar d'Ete, Paris, France, 1-31.
Le Clair, Harry—Maj., Denver, Colo.
Le Clairs, Two—Star, Westerly, R. I.
Le Dent, Frank—Shea's, Buffalo, N. Y., Keith's, Phila., 26-31.
Le Fevre and St. John—Bijou, Knoxville, Tenn.
Le Gray, Dollie—Bijou, Green Bay, Wis.
Leeds and Le Mar—Spring Grove Park, Springfield, O.
Leightons, Three—Orph., 'Frisco.
Lena, Lily—Orph., 'Frisco, 19-31.
Leonard and Drake—Collins' Garden, Columbus, O.
Leslie, Bert—Morrison's, Rockaway Beach, N. Y., Atlantic City, N. J., 26-31.
Lester-Creighton Troupe—Valley, Syracuse, N. Y.
Lester and Shannon—Proctor's, Newark, N. J.
Lewers and Mitchell—Valley, Syracuse, N. Y.
Lewis, Frank—Maj., Toronto, Ont.
Lewis and Harr—O. H., Newport, R. I.
Lieberts, The—Luna Park, Coney Island, N. Y., 19-31.
Living Marble Statues—Hammerstein's, N. Y. C.
Lloyd, Mr. and Mrs. Hugh—Maj., Butte, Mont.
Lois—Dreamland, Sault Ste. Marie, Ont.
Londons, Four—Shea's, Buffalo, N. Y.
Lorenz and Jerome—Luna Park, Coney Island, N. Y., 17-31.
Lorette, Alice—Grand, Portland, Ore.
Lorraine and Howell—O. H., Marlin, Tex.
Luce and Luce—Proctor's, Newark, N. J.
Luciers, Four—Maj., Washington, D. C.
Lyons and Parkes—Henderson's, Coney Island, N. Y.
Lysat and Booth—Palace, Boston, Mass.
Mack and Marcus—Keith's, Phila.
Mack and Sheftells—Princess, Marshall, Mich., 19-21, Bijou, Albion, 22-24.
Mack, Wilbur, and Nella Walker—Orph., Spokane, Wash., Orph., Seattle, 26-31.
Makarenko Troupe—Orph., Los Angeles.
Manhattan Minstrel Maids—A. & S., Boston, Mass.
Manning and Ford—New Bedford, Mass.
Mantell's Marionettes—Bijou, Kenora, Wis., 19-24.
Mareena, Nevarro and Mareena—Henderson's, Coney Island, N. Y.
Marion, John and Gracie Lillian—Freeh ody Park, Newport, R. I.
Marion and McClouskey—A. and S., Boston, Mass.
Mario Trio—Fontaine Ferry, Louisville, Ky.
Marlowe, Plunkett and Murri—Grand, Cleveland, O.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Marshall, Mat—Arcade, Toledo, O.
Martin, Harry and Mabel—German Village, Columbus, O.
Martina, Flying—Temple, Detroit, Mich.
Martinette and Sylvester—Hammerstein's, N. Y. C., 12-24.
Mason, Harry—Lexington Park, Boston.
Maxim's Models—White City, Chgo., 12-24.
McDowell, John and Alice—Buffalo, N. Y.
McFarlane and Murphy—Orph., Butte, Mont., Orph., Spokane, Wash., 26-31.
McGee, Joe—Maj, Chgo.
McGrath and Paige—Brighton, Brighton Beach, N. Y.
McGuire, Tutz—Orph., Oakland, Cal.
McKissick and Shadney—Palace, Boston, Mass.
McLallen-Carson Duo—Bijou, Winnipeg, Man.
McNaughtons, The—Temple, Detroit, Mich.
Mead and Trow—Globe, Boston.
Melrose and Kennedy—Keith's, Phila., 26-31.
Merediths—Palace, Spartansburg, S. C.
Merritt Sisters—Lakeside, Dayton, O.
Merrill, Marion—Globe, Boston, Mass.
Methven Sisters—White City, Dayton, O.
Mietta, George, Dogs—Maj., Chgo.

VAUDEVILLE. VAUDEVILLE.

# DAZIE

**Presenting Pantomime in Vaudeville**

Milmar and Morris—Airdome, Huntington, W. Va.
Mitchells, Three—Colonial, Columbus, O.
Monette—K. and P. 5th Ave.
Monroe, Mark—Casino, Toledo, O.
Montgomery and Healey Sisters—Henderson's, Coney Island, N. Y.
Montrell, Charles—Temple, Detroit, Mich.
Moore, Tom—Orph., 'Frisco, 19-31.
Moran and Wiser—Scala, Copenhagen, Denmark, Aug. 1-31.
Morellos, Mlle.—Luna Park, Coney Island, N. Y., 17-31.
Morrell, Frank—Ramona Park, Grand Rapids, Mich.
Morris, Leon—Pantage's, Tacoma, Wash.
Morrow and Schellberg—Keith's, Boston, 26-31.
Muller-Chunn Troupe—Keith's, Boston.
Mullica Bros.—German Village, Columbus, O.
Murray, Elizabeth M.—Orph., Los Angeles, Cal.
Murray, T. J.—Lexington Park, Boston.
Nadjl, Mlle.—Maj., Denver, Col.
Nelson, Frank—K. and P. 5th Ave.
Nelson, Ned—Park, Braddock, Pa.
Newman, Harry—Globe, Boston.
Niblo's Birds—Tower, Blackpool, Eng., 5-Sept. 4.
Night in a Monkey Music Hall—Hammerstein's, N. Y. C., 12-24.
Nightingales, Four—Lexington Park, Boston.
O'Brien, Jack—Huber's Casino, N. Y. C.
O'Farrell and Langford—Maj., Chgo.
O'Meers, Josie—Sohmer Park, Montreal, P. Q.
O'Neil Trio—Fairview Park, Dayton, O.
O'Netti Sisters—Fair, Indianapolis, Ind., 19-31.
Olivers, Three—Pantage's, Vancouver, B. C.
Omega Trio—Hanover Park, Meriden, Conn.
Otturo and Evans—Family, Detroit, Mich.
Osays, The—Grand, Nashville, Tenn.
Palmer and Lewis—Ocean Pier, Wildwood, N. J., Hershley Park, Hershley, Pa., 26-31.
Parry, Charlotte—Orph., 'Frisco.
Patton, Goldwin—Crystal, Milwaukee, 10-Aug. 14.
Pealson, Goldie and Lee—Spring Grove Casino, Springfield, O.
Pepper Twins—Bijou, Albion, Mich.
Phantastic Phantoms—K. and P. 5th Ave.
Phillips Sisters—Mayflower Grove, Plymouth, Conn., Luna Park, Hartford, Conn., 26-31.
Pirocomis, Five—Grand, Phila.
Pinard and Manny—Ocean Pier, Wildwood, N. J., Shellpot Park, Wilmington, Del.
Pollard, Daphne—American, N. Y. C., 12-24.
Post and Russell—Ingersoll Park, Des Moines, Ia.
Potter and Hartwell—Proctor's, Newark, N. J.
Powell, Eddie—German Village, Columbus, O.
Princess Chinquilla—Palace, Boston, Mass.
Princess Susanne—Palisades Amusement Park, N. J.
Probasco—Family, Detroit, Mich.
Pulliam, Caroline—Collins' Garden, Columbus, O.
Quartette, The—Hammerstein's, N. Y. C.
Quinlan and Mack—Brighton Beach Music Hall, Brighton Beach, N. Y.
Rafayette's Dogs—American, N. Y. C.
Rainbow Sisters—Crystal, Joliet, Ill.
Ramsey Sisters—Bell, Oakland, Cal., Wigwam, 'Frisco, 26-31.
Randall, Dot—Huber's Casino, N. Y. C.
Ranf, Claude—Columbia, Chgo.
Raskin Duo—Atlantic Garden, N. Y. C.
Raymond and Harper—Crescent, Nashville, Tenn., 19-25.
Raymond, Ruby—Maj., Chgo., Ill.
Readings, Four—Keith's, Boston.
Reed Brothers—Brighton, Brighton Beach, N. Y.
Reed and Earl, Coney Island, Cintl.
Regal Trio—Medford Park, Lexington, Mass.
Regorells, The—A. and S., Boston.
Reid Sisters—American, N. Y. C.
Renshaw, Bert—Bijou, Superior, Wis.
Reynolds and Donegan—Marigny, Paris, France, July 19-Aug. 7.
Rice and Walters—Grand, Phila.
Rice, Doc—Arcade, Toledo, O.
Richards and Beverly—Orph., Cleveland, O., 19-21, Electric, Lorain, 22-24.
Riley and Flemming—Family, Detroit, Mich.
Rio Brothers—Maj, Chgo.
Ripp, Jack—Maj., Montgomery, Ala.
Rismor—Family, Detroit, Mich.
Ritter, Max, and Grace Foster—Tivoli, London, June 28-July 24, Swindon, Eng., 26-31, Empire, Shoreditch, Aug. 2-7, Euston, Shoreditch, 9-14.
Rivoli, Caesar—Sohmer Park, Montreal, P. Q.
Robert and Bertram—Crystal, Denver, Colo., Earl, Pueblo, 24-31.
Rockaway and Conway—Temple, Detroit.
Rogee, Leon—Casino, Toledo, O.
Romaine, Julia—Coney Island, Cintl.
Romany Opera Company—Keith's, Boston, 12-24.
Rosey, C. W.—Sacandaga Park, Gloversville, N. Y.
Rostain and Butler—Youngstown, O.
Royal Statue Horse—Maj., Chgo.
Rutledge and Pickering—Orph., Rockford, Ill.
Ryan and White—Hammerstein's, N. Y. C., 12-24.
SABEL, JOSEPHINE—Folies Marigny, Paris, France, June 1-July 31.
Sampson—A. and S., Boston.
Sanford, Jere—Grand, Portland, Ore.
Scott, Beatrice—Wayne Gardens, Detroit, Mich.
Scottish Four—Grand, Phila.
Sears, Gladys—Mt. Morency Falls, Quebec, Britania-on-the-Bay, Ottawa, Ont., 26-31.
Seeley, Muriel—Bennett's, London, Ont.
Semon Duo—Bijou, Lorain, O., 19-21, Elyria, Elyria, 22-24.
Seymour and Nestor—Huber's Casino, N. Y. C.
Shedman's Dogs—Golden Spur Park, New London, Conn.
Shelvey Bros.—Orph., Rockford, Ill.
Shermans, Two—Airdome, Washington, Ind., 19-21, Red Mill, Vincennes, 22-24.
Shipman, Gertrude—Shea's, Buffalo, N. Y., 26-31.
Silbon's Cats—Brighton Beach Music Hall, Brighton Beach, N. Y.
Slacey's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Sloan, Blanche—Bijou, Duluth, Minn.
Smith and Hargney—Electric Park, Albany.
Smith and Smythe—Proctor's, Newark, N. J.
Spaulding and Dupree—Collins' Garden, Columbus, O.
Sprague and Dixon—Grand, Herkimer, N. Y., 19-21, Ilion, Ilion, 22-24.
Stafford, Frank—Temple, Detroit, Mich.
Stagpooles, Four—Bijou, Minneapolis, Minn.
Sterling Bros.—Family, Indianapolis, Ind.
Stevens and Washburn—Theatorium, Fort William, Can.
Stoltz's, Melville, Little Players—Keith's, Phila.
Strickland, Rube—Indianola Park, Columbus, O.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sullivan Bros.—Henderson's, Coney Island, N. Y.
Sunny South—Orph., Salt Lake City, U., 25-31.
Sutcliffe Troupe—Empire, Bradford, Eng., Empire, New Castle, 26-31, Empire, Glasgow, Scot., Aug. 2-7, Empire, Edinburg, 9-14.
Symonds, Jack—Pantage's, Portland, Ore.
Talbot, Edith—Leshaway Park, Pittsfield, Mass.
Tambo Duo—Wonderland Park, Minneapolis, Minn.
Taylor, Mae—Palmetto Beach, Pensacola, Fla., Airdome, Biloxi, Miss., 26-31.
"That Clever Trio"—Valley, Syracuse, N. Y.
Thelma, Baby—Hippodrome, Lexington, Ky.
Thomas and Hamilton—Family, Detroit, Mich.
Tilley, Vesta—Palace, London, Eng., 1-31.
Tobin, Stella—Huber's Casino, N. Y. C.
Toulisin Quartette—Sohmer Park, Montreal, P. Q.
Toye—American, N. Y. C.
Travers—American, N. Y. C.
Tremaines, Musical—Stamford, Olathe, Kan., 19-21, Electric, Kansas City, 22-24.
Troubadors, Three—Family, Detroit, Mich.
Turners, Musical—Ideal, Fargo, N. D.
Van, Billy—Orph., Salt Lake City, U., 25-31.
Van Camp—Electric Park, Albany, N. Y.
Van, Charles and Fannie—Keith's, Phila., 26-31.
Vance, Clarice—Palace, London, Eng., 1-30.
Van der Koors—K. and P. 5th Ave.
Van Epps, Jack—National, 'Frisco, 26-31.
Van Hoven—Fontaine Ferry, Louisville, Ky.
Van and Maddox—Collins' Garden, Columbus, O.
Vanity, Mlle.—Colonial, Columbus, O.
Venetian Street Musicians—Pantage's, Seattle, Wash.
Vermette Vannerson Trio—Wigwam, 'Frisco.
Vesta, Netta—K. and P. 5th Ave.
Walker, Nella—Orph., Seattle, Wash.
Waters, James R.—Sacandaga Park, Gloversville, N. Y.
Watson, J. K.—Wilson Ave., Chgo., 19-21.
Webb, Romalo, Troupe—Cascade Park, New Castle, Pa.
Webb's Seals—Steeplechase Park, Bridgeport, Conn.
Werts Duo—Airdome, Flint, Mich.
Weston, Burt—Ingersoll Park, Des Moines, Ia.
Weston, Dave—Palace, Boston.
White and Lamart—Dominion Park, Montreal, P. Q.
White City Quartette—Pantage's, Sacramento, Cal., 26-31.
White, Porter J.—Shea's, Buffalo, N. Y.
Whitely and Bell—Brookside, Athol, Mass.
Whitman, Frank—Ramona Park, Grand Rapids, Mich., 12-24.
Widow Brown—Proctor's, Newark, N. J.
Wilbur, Joe—Lubin's, Trenton, N. J.
Williams, Francis—Savin Rock Park, New Haven, Conn., 12-24.
Williams and Sterling—Park, Pensacola, Fla.
Wills, Nat M.—Palace, London, Eng., 5-Aug. 28.
Wilson, Dorothy—Atlantic Garden, N. Y. C.
Winchester, Ed.—Oakford Park, Greensburg, Pa.
Wood Brothers—Washington, Spokane, Wash.
Wood, Welma—Maj, Washington, D. C.
Woods and Ralton—Maj., St. Paul, Minn.
Woods, Lillian—Colonial, Washington, D. C.
Wordette, Katelle—Temple, Detroit, Mich., Valley, Syracuse, N. Y., 26-31.
Works and Owen—Keith's, Phila.
WORLD, JOHN W., AND MINDELL KINGSTON—405 Minna Street, 'Frisco.
Worthley, Abbott and Minthorne—Orph., Seattle, Wash., Orph., Portland, Ore., 25-31.
Wyatt, Jack, and C. Blanche Rice—National, Frisco, Bell, Oakland, Cal., 25-31.
Wyckoff, Fred—Four Mile Creek, Erie, Pa.
Wynn, Ed and Al Lee—Maj., Chgo., 19-24.
Yerxa Ernest—Fontaine Ferry, Louisville, Ky.
Young, Ollie, and Brothers—Orph., Oakland, Cal., 12-24, Orph., Los Angeles, 26-Aug. 7.
Yule and Simpson—Celeron Park, Jamestown, N. Y.
ZANCIGS, THE—Hippo., Manchester, Eng., Empire, Liverpool, 26-31, Coliseum, London, Aug. 2-7, Empire, Holloway, 9-14.
Zanoro and Berg—Exposition, Rio de Janeiro, Brazil, S. A., July 12-Sept. 20.
Zazell, Vernon—Hansa, Hamburg, Ger., 1-31, Corso, Zurich, Switzerland, Aug. 1-15.

## VAUDEVILLE JOTTINGS.

Mayme Remington is taking her vacation touring with a party of friends in an automobile visiting Saginaw, Bay City, Lansing, Jackson and Grand Rapids, Mich., after which she will return to Detroit and Mt. Clemens for a week's vacation, arriving in New York City Aug. 1.

Marcella Kellermann, sister of Annette Kellermann, arrived in New York last Tuesday, July 13, on the steamship "Potsdam" from Holland. She is here on a visit and not professionally.

A small fire in the store of Theodore Bamberg, dealer in magical goods, located in the building where Keith and Proctor's Fifth Avenue Theatre is situated, caused considerable confusion on the "White Way" last Tuesday afternoon. Arthur McKinley, one of the magical manufacturers, was burned, and much of the goods of the factory were destroyed.

J. Aldrich Libbey and Katherine Trayer are continuing to score a big hit in the West. At the Bijou Theatre, Duluth, Minn., recently they made an especial hit, and the local newspapers gave them glowing notices, stating that they were among the best drawing cards that house has had this season. Mr. Libbey is well known in that city, owing to many previous appearances in light and grand opera there.

Harlan Knight is improving rapidly at his country home in Limerick, Maine. He says, "There is no cooking like mother's."

As Hubert Lloyd, performer upon the elastic rope, was finishing his sensational act July 6 at the Bijou Theatre, Duluth, Minn., with a remarkable double somersault, the "spring" by which his elastic rope is attached suddenly snapped. Mr. Lloyd landed with full force upon his back on the stage. His paraphernalia fell with a loud crash upon the prostrate form of Mr. Lloyd, who was helped up by several actors and stage hands, and, startling to behold, walked to his dressing-room, and, after dressing, started for a foundry to find a new spring. Not finding one he was compelled to lay off, to

go to Chicago to replace his spring. Herbert Brooks and co., card manipulators and the operators of the "secret trunk delusion," replaced Mr. Lloyd, scoring a bona fide success.

Lillian Hoeriein, who was engaged by the Oppenheimer Brothers during her sensational engagement at the Wintergarten, Berlin, for an eight weeks' musical stock engagement in St. Louis, has returned to New York. Press and public were most enthusiastic over her gowns and singing, which included her sensational vaudeville numbers, as well as regular appearances as the feature of the stock co. Her last New York appearance was in vaudeville with the late Pete Dailey.

The Summer colony at Deal Beach, N. J., are to have a benefit performance at the Deal Beach Casino on Saturday evening, July 24, the proceeds of which are to be given to the Hebrew Infant Asylum of the City of New York. The volunteers, who were secured through the efforts of William Morris, Inc., are all stars of the Independent Circuit and include Charles J. Ross, Willa Holt Wakefield, John C. Rice and Sallie Cohen, Cliff Gordon, Al. Fields and Dave Lewis, Felix and Caire, Edith Helena, and many other stars of prominence.

Bert French and Alice Eis are to appear at the Fifth Avenue next week in a musical-dance version of Kipling's Vampire, which will be called The Vampire Dance.

The Willy Pantser Troupe will play another return engagement at the Fifth Avenue the week of Aug. 2.

Iola Pomeroy and Sidney Franklin have formed a partnership and they will appear in a singing and piano playing skit. The act is booked over the Sullivan-Considine Circuit.

Vesta Victoria returned to New York last week. She is not known to have any bookings in the near future.

Owing to the fact that the Four Meyer Brothers, formerly of the Royal Musical Five, had played Morris time, they were canceled by the U. B. O. last week and managers for Mrs. William F. Annis were obliged to secure another quartette to support the pianist.

It is now rumored that the U. B. O. have secured the Majestic Theatre, Perth Amboy, and that they will operate it as a low priced vaudeville house in opposition to the Bijou Theatre, managed by Felber, Shea and Coutant.

Gertrude Hoffmann will do her Salome Dance on the greensward of the Polo Grounds July 29, at the benefit arranged by Cohan and Harris, in aid of the New York Home for Destitute Crippled Children.

The younger of the Palero Brothers, acrobats, appearing at Coney Island, Cincinnati, Ohio, last week was painfully injured Wednesday night while going through his performance, and will be obliged to rest for several weeks.

Charlotte Townsend spent last week in Toledo as the guest of society friends in that city, where she has been a stock favorite. She has just contracted with Francis Conlan for a new sketch, to be called A Society Widow, which will be produced the first of next year. In the meantime Miss Townsend will continue her tour in The Troubles of Two Working Girls, supported by the same co. she had last season.

Billboard men employed by Patrick Morrison (Morrison's Theatre) and William Morris, Inc. (American Music Hall, formerly Delmling's), are having a war of their own at Rockaway Beach. Morrison has several hundred boards, big and small, between Rockaway and Far Rockaway, and he claims that Morris' men are covering them.

The young son of Mr. and Mrs. Manning (The Manning Trio) was almost drowned last Wednesday, July 14, while playing a week's engagement at the Airdome in Middletown, O. Two young men of the Alpha Troupe, the stage manager, Ed Gray, and the Manning boy went swimming. Young Manning sank twice. Ed Gray jumped in and Manning grabbed him by the throat and nearly drowned both, but after a struggle Manning was rescued.

A brand new act in vaudeville, which is now being "broken in" on the Sheedy time, is the offering of Louis Weslyn and Ted Barron, the well known song writer. Mr. Barron presides at a grand piano, and the latest compositions of the team are sung by Mr. Weslyn, the repertoire including "I'm Just Aweary for You," "Where the Big Bananas Grow," and several novelty songs designed for stage purposes only. The new team made their first appearance together in New London, Conn.

## MOVING PICTURE NOTES.

(Continued from page 17.)

displayed are of the best. Jack Kammerer, George Harrington, and the Nickel Quartette scored heavily with illustrated songs at the Nickel; "My Poney Boy" being sung with special pictures and stage effects. The films include Washington Under the British Flag, An Assortment of Aeroplanes, No Appetite for Dinner, and An Affair of Honor. Patrons of the Bijou enjoyed The Oysterman's Gold, The Necklace, The Wrong Medicine, Stung by a Bee, and Mary Jane Visits Her Country Cousins. Miss Hackett and the Bijou Duo were heard in illustrated songs.

The Mystic, Columbus, Kan. (Charles B. Smith, mgr.): Opened 10 to big business, giving good satisfaction.

The Dreamland, Portland, Me. (H. H. Greeley, mgr.), is soon to surrender its lease, and is drawing large farewell audiences. This week: Ben's Kid, A Western Picture, Parted on Their Honeymoon, and He Wouldn't Go Under a Ladder.

At Petersburgh, Va., Cockade and Idle Hour, moving pictures, fair business 5-10.

Halifax, N. S., now has six theatres with moving pictures and vaudeville. The Academy of Music has adopted this policy for the Summer and on July 12 they had Professor Lits's trained dogs, Mrs. Osborne-Bowser, vocalist; the Essanay film Annie Laurie, and two Gaumont films, Cyclonic Sneezer and The Four-Footed Hawkshaw. It was somewhat of a coincidence that the same day the Nickel Theatre's bill included the Pathe films The Strenuous Sneezer and The Canine Detective. The Vitagraph's Rigoletto was also shown, and the added features were Leona Guerney, soprano, and Frank Kline in illustrated songs. Ackers' Vaudeville Theatre continues playing to large business. The week's bill includes Davenport, Francis and co., John Zimmer, Karmen and Espey, Marno and Wisener, and moving pictures. The Orpheum has Marie Leontine, Gertrude Everett, and pictures. The Unique and King Edward have moving pictures and illustrated songs.

The Scenic, Willimantic, Conn. (A. P. Dorman, mgr.), is featuring Biograph subjects. George S. Skipper sings "I Ain't Afraid of the Policeman" to large delighted audiences. The Bijou (Harry Gale, mgr.) has transferred Arthur Richards from his Winsted theatre to preside at the piano at the Bijou. Mr. Richards is an expert pianist, and is an agreeable addition to the house. Grace Davenport sings "Let's Go Back to Baby Days." Overflowing houses prevail.

The Ark, at Logansport, Ind. (W. H. Lindsay, mgr.), is offering motion pictures. The Grand (Krotz and Rife, mgrs.) is also showing motion pictures and illustrated songs.

At the Colonial, Annapolis, Md. (W. A. Collebaugh, mgr.): Motion pictures 11-16 to good business. Burtis and company (Ed Burtis, mgr.) motion pictures, and Irene Gallagher in illustrated songs 11-16 to good business. The Lyric (J. F. Ebbing, mgr.): Pictures and Grace May in illustrated songs 11-16 to good business. The Airdome (Herman Theiss, mgr.): Motion pictures 11-16 to fair business. The Airdome on Gloucester Street is a tent, with a seating capacity of 375; opend 11, and uses licensed films. At Dreamland, Renovo, Pa. (J. J. McFadden, res. mgr.): Moving pictures and illustrated songs 8-14 to good attendance.

Charles C. Swanson is featuring the J. Allison Carroll Roping Contest in Texas, and has been in Austin for the past week playing to standing room every night. He left for Corpus Christi, and is dated there for one week. This is conceded to be one of the greatest Western films ever produced. It is crowded with thrilling scenes of ranch life, and the climax is a roping contest participated by cowboys with known records. Mr. Carroll, who is the champion roper of the world in this contest, breaks his own record, roping and tying a steer in seventeen seconds.

Charters were granted July 12 to nine corporations at Dover, Del., which will produce moving picture shows. The principal incorporators are Ira M. Lowry and Henry W. Schorr, of Philadelphia, and Sylvester D. Townsend, Jr., of Wilmington. The companies chartered and their capital follow: Victoria Amusement, $10,000; Lubin Palace, $25,000; Savoy Amusement, $10,000; Royal Amusement, $10,000; Lubin Company, of Reading, $10,000; Lubin, of Richmond, $10,000; Lubin, of Baltimore, $20,000; Lubin Casino, $15,000; Lubin Auditorium, $10,000.

The Lyric Grand and New Robinson, at Cincinnati, O., continue with motion pictures to excellent business and will doubtless run throughout the summer, which, if accomplished, will be the first time in local history that any of the regular theatres have succeeded in keeping open without a midsummer closing.

## PENNSYLVANIA'S NEW LAW.

The law regarding moving picture shows in Pennsylvania is given below, the constitutionality of which, it is reported, will soon be tested by the moving picture people interested. No interference with present business enterprises of this nature will be effected if the law is complied with. Following is the letter sent to Inspectors: "The law calls for three aisles, a centre one and two side ones, each not less than four feet in width, and leading without obstruction, to the external exit of the auditorium. The same provision applies to galleries, from which, in addition, there must be provided external fire escapes.

"Manifestly there are places now used for amusement purposes which are unsafe and cannot be made safe. It is as manifest that there are other places which are unable to conform to the requirements of the law, and the latter can be made safe by different arrangement of the aisles, and be made even safer that by literal compliance with the terms of the law. This is effected by a system of cross aisles leading to side exits. Where this is done, by providing one or more cross aisles leading to one or more side exits, according to the size of the room, the arrangement will have the approval of the department. This concession will be made only where the statutory provisions are impossible and where the concessions will fully procure safety to patrons in case of fire or panic."

## DATES AHEAD.

*Received too late for classification.*

D'ORMOND-FULLER STOCK (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.
HARVEY STOCK (J. S. Garside, mgr.): Iron River, Mich., 18-25.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Fenville, Mich., 29-31.
PAYORN STOCK (E. S. Lawrence, mgr.): Ft. Scott, Kan., 25-Aug. 7.
WAYNE MUSICAL COMEDY: Atlanta, Ga., 12-24.

## VAUDEVILLE CORRESPONDENCE.

### PHILADELPHIA.

Keith's audiences last week were largely made up of music lovers, the Fadette Orchestra being the magnet that attracted. An exceptionally fine programme was given. The engagement of the orchestra ends with the present week. Last week's bill was a pleasing one in every respect. Handkerchief No. 15 was a delightful little farce given by Frederick Bond and Tremont Benton, supported by a capable co. Emma Janvier, who was formerly with Anna Held's co., made her appearance in a pleasing mixture of songs and monologue. The Manean Troupe of acrobats performed some wonderful feats of daring and strength, and Ben Johnson, the original Jimsey in Paid in Full, proved himself a good story teller and imitator. The Imperial Sextette danced themselves into high favor, while Frank White and Lew Simmons in their blackface sketch, Get on de Band Wagon, kept the house in a continual roar of laughter. These two old-timers still know how to bring out the laughs. Silbon's trained cats did everything but talk, and they even tried to do that. The kinetograph presented some ludicrous and interesting pictures. In addition to the "pop." concerts by the Fadette Orchestra, this week's bill will be strong in clever vaudeville acts, the headliners being James Horne, Kathryn Purnell and co. in The Way to Win a Woman, Melville Stolts's Little Players in their spectacular musical hit, Kiddieland. Others on the bill are Charley Case, Cornelia and Eddie, Work and Owen, and Mack and Marcus.

The stock co. at the Gayety had an attractive bill this week—two laughable burlesques and six vaudeville turns, more or less clever. New burlesques and specialties are promised this week. The management has made something of a hit with its patrons by selecting its chorus girls from Philadelphia.

The principal feature of the bill at the Grand Opera House last week were the Three Morrisseys, Yackley and Bunnell, Arnoldo's leopards, Renee Family, Deodato, magician, and Butcher and Gross. The pictures were particularly good.

The Park, in addition to some interesting pictures, presented in the olio Aspon and Earl, Joe Foley, Muff and Pearl, Harry Fielder, and Hilton, the juggler.

The Girard is still giving a very clever show, not only in the picture line, but in vaudeville. Its bill last week was composed of Bockman and Gross, the Aldeins, Valley Quartette, and Nicodemus Trio.

The Unique came to the front with a better bill than it has had for some time, a fact that was reflected in the attendance. It included Verno, novelty juggling; Jules and Marson, weight lifters; the Terrills, musical sketch act; Adeline Francis in songs and a little talk; Frankie Gregg in a similar act; Zeno and Zoa, contortionists; John J. O'Brien in songs, and Texarkansas, songs and dances.

Lubin's Palace continues playing to capacity. Last week's bill was an attractive one. The acrobatic turns of the Sully Trio and the Three Judges were well received. Hoey and Walters won some laughs with their sketch. Leila May has a good voice and uses it to advantage. The Bartells in a musical act; Amanda Gilbert, vocalist; Allaire, juggler, and Fisher and Fisher, bicyclists, all helped to amuse or interest.

### CHICAGO.

A new balcony is being built in the American Music Hall. General Manager Matthews, of William Morris' interests, expects the theatre will be reopened early in August, handsomer than ever. Half a dozen theatres have been added to the Morris Circuit in the city.

There was a remarkably good bill at the Majestic last week, one of the best "dog day" bills ever offered in the city. Manager Glover had the satisfaction of seeing the public respond in crowds. The odd but exceedingly clever act of George W. Cunningham and Herman Marion was enthusiastically appreciated, and Stuart Barnes made a success of all his songs. The Bathing Girls act, with Glenwood White and Pearl Hunt, was interesting from beginning to end, the opening number and the closing surf scene making individual hits. The novel artists number was popular. Elsie Faye showed marked talent for dancing and sang her songs with a style that made an exceptionally good impression. Flo Adler was popular, and the little rural drama by Walsh-Lynch co. was enjoyed. Mr. Walsh's singing and acting were both good. At the Majestic this week, 18-24: John Hymans and Leila McIntyre, Edward Wynn and Al Lee, Ruby Raymond and boys, Three Bohemians, Catherine Hayes and Sabel Johnson, Four Rio Brothers, Rose Royal, De Hollis and Valora and others.

The opening bill at the new Wilson Avenue Theatre includes Isiukiama Japs, Lizzie Hart, Bell and Richards, Hetty Arms, Lydeck and Butterworth, Joseph K. Watson, Great Altieratta, Georgia Gardner and co., and Three Bennett Sisters.

Annette M. Graff, of the Morris booking offices, has gone to New York to spend her vacation.

Some of the new theatres building or built, which will be booked by William Morris in Chicago next season, are the Julian, Wilson Avenue, the Trevett at Sixty-third Street and Halsted Cottage Grove, and new houses at Sawyer, Twelfth, North Clark, North Avenue and Clark Street.

A new 10-20-30 cent vaudeville theatre is being built on Sixty-third Street, just east of Halsted, the Englewood business center, near the National. It will be opened in the Fall.


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## PITTSBURGH

Howe's Travel Festival continues to please the large attendance at the Nixon, and week 19-24 offers many new and interesting pictures, the subjects of which follow: Trooping the Colors at Buckingham Palace; Tour of Rome; Carnival at Nice; Fraser River Canon, India; Niagara in Winter; Auto Trip Through Savoy, France; Animal and Bird Sagacity; Scotland—Kilties on Parade; Fanny Fishing in Sicily; Steeplechase, England; Needham Orphan Drill, England, and The Dog Autoist.

Pain's pyrotechnic spectacle, Battle in the Clouds, opened at Exposition Park on 19 for two weeks.

The Boys' Band remains at West View Park. Luna Park's special feature is Diavolo, the high diver, and the others on the bill are the Rodell-Herbert Comedy Four, Peerless Quartette, and Coleman and Mexis in a sharpshooting act of the West. Blanche McKinney's Wild West Show remains at Kennywood Park, and Jack Lyle's Minstrel Show is an additional feature.

On Monday, 26, "Pittsburgh's Hippodrome" will be inaugurated on Forbes Field, the new $1,000,000 baseball park, under the personal direction of Harry Davis for the Pittsburgh Hippodrome Amusement Co., and from all accounts it will be an immense open-air show. Whether it rains or shines the shows will be given nightly, or when the Pittsburgh Baseball Club is at home or not. The stadium seats 30,000 persons comfortably, and the prices of admission will be 10, 25, and 50 cents. There will be three portable stages and a circus ring, the former will be 50 feet square, and the latter 75 feet in diameter, and 40 flaming arcs will illuminate the field, which will be installed so that they can be quickly removed. It is planned to erect the whole equipment within an hour's time. The gates will be opened at 7, and the performances commence at 8.20 P. M. The first week's bill follows: A pageantry of spectacular and brilliant array will precede the introduction of the big acts. California Frank's All Star Wild West Show, numbering twenty-five performers; Mamie Francis with her diving horses; Princess Winona, champion rifle shot; Luken's troupe of performing lions; Bee Ho Gray, champion lariat thrower; Loretto and his bucking donkeys; Mlle. Summerville and her dancing horse; Melnotte Twins and co., equilibrists; Gremardo and Fedora on the high wire; Woodford's Dog and Monkey Show; Cycling Brunets; Reno and Earle; the Flying Werntzs, and Rose Lewis, aerial gymnast. There will be many clowns of reputation, and Nirella's Military Band will furnish the music.

## ST. LOUIS.

Vaudeville, as it is apparently a success at West End Heights, will be continued. A snappy bill was introduced by Rice and Cady in a Dutch rough and tumble comedy sketch, which was worthy, as it did, of sharing topline honors with Fraulein Lillian Herlein, a soprano, who captivated in new songs and gowns. A spectacular grotto dance by Jessie Russell and co. was superb in lighting effects. Keogh and Francis in a skit entitled The Ward Heeler were highly pleasing. The Dancing Dollies won considerable favor. The second vaudeville bill 18-24 since the change from musical comedy was good. Douthitt and Jones in a skit, The Minstrel and the Manager, were clever in dialogue. Lee and Leeland were amusing in an Irish sketch, and Julie Romaine and co. were well received in a pathetic sketch.

Forest Park Highlands, with a vaudeville bill, presented Willie Weston, a singer of grotesque songs, who has much individuality and fared very well. On and Off, a skit by Flanagan and Edwards, was made amusing despite old age. Pantomime dancing by the Two Be Garr Sisters was graceful and thrilling. The Three Bohemians are good musicians. Ella Scheffler, a soprano, sang well. Cavallo's Band furnished music. They offered a good vaudeville bill 18-24, headlining Silvers, the big clown of Barnum and Bailey's Circus. Frank Oakley or Silvers amused much by his baseball pantomime. Robert Fulgora in transfigurations was remarkably rapid. Armstrong and Verne, nonsense artists; the Marlo Trio, gymnasts, and John Keller, whistling imitator, were strong features. Theo. and Her Dandies in Mexican and Spanish dances, and Caroline Ehrmann, soloist, who sang at the French fete on Wednesday, 14, entertained hugely.

Mannion's Park presented a creditable vaudeville bill, toplining the Wilson Brothers, clever German comedians and yoddlers, Billy Barry, Jr., and his wife, both very clever, presented The Plumber's Mistake, an Irish character study. Alice Wayne proved a popular singer. The programme included Esmeralda, xylophonist; Marcell and Lenett, horizontal bar artists, and the Mannionscope. For the curren week 18-24 the Park presented in a vaudeville bill the Four Buchanans, topliners, excellent singers and dancers. Charles Olcott, trick artist, and John West, the musical baritone, are clever. Charles Mason and co. in a comedy sketch, and Edward Lavender, are fun producers.

Lemp's Park retained the Lady Minstrels last week. These ladies, late of Cuba, have proved a hit at the South Side amusement resort. Band concerts and dancing followed the performance.

Sig. Francesco Creator, discovery of Dan S. Fishell, manager of Delmar Musical Theatre, and who is under Mr. Fishell's management, has scored a success as a musician in Chicago. Creator, only twenty-three years old, is the youngest member of a famous family of musicians.

## BOSTON.

This is the last week of the engagement of the Romany Opera co. at Keith's, and the programme includes selections from all the grand opera repertoire. The others in the bill are Dick Crolius in Shorty; Bert Howard and Eme Lawrence, Hoey and Lee, Four Readings, Anderson and Goiner, the Miller-Chune Troupe, Henry and Lizzie Lewis, M. Granet. The Fadettes begin their Summer season next week.

At the Palace the bill includes Princess Chinquilla, McKissick and Shadney, Lysat and Booth, Dave Weston, Gertrude Grimth and co., and Al Caproni.

Among the features at Austin and Stone's are the Marietta Minstrel Maids, Mavino and McClouskey, Sampson, the Recovella, and Devene and Devene.

The Lottie Dwyer Trio leads the list at the Globe, and others there are Mead and Trow, Professor Dodd's dogs, Henry Newman, Marion Merrill, and Jack Clahore.

Out at Norumbega Park the stars are E. Hasson and Miss Jenny, with Gardner and Stoddard, Prevost and Brown, and Hanned and Forrester also in the bill.

Included among the features at Paragon Park are Bonetti, Bigney, Johnny Maguire, and the Paragon Orchestra.

Wonderland's vaudeville bill is made up of Sol Baxter and co., Plunkett and Ritter, and the Cowboy Quartette.

Lexington Park swings back to vaudeville with the Four Nightingales, the Bon-Air Trio, Harry Mason, Arlington and Helston, and T. J. Murray.

The Lang Brothers and Master Harry Noonat are the chief singers at the Premier.

Pictures are the chief interest at the Comique, and among the singers are Esther Ray, Gertrude Mann, Elsie Connelly, and Jack Crystal.

Mrs. Maria S. Daniell, formerly especially well known as the head of a cooking school here, died suddenly at her home in Dedham last week. She was the mother of Mrs. Caroline B. Nichols, the leader of the Fadettes Woman's Orchestra.

## WASHINGTON.

The vaudeville attractions at the Majestic Theatre for week commencing 19 include the Four Luciers in their refined high class musical act; W. Stanley James in the comedy sketch, A Pressing Suit; Larkins and Burns, eccentric comedians, and Welma Wood in songs and dances. New illustrated songs and the latest moving pictures are other features of the bill.

The vaudeville acts at the Colonial include Cooper and Zeitter, sketch team; Lillian Wood, novelty singer; Joe Langdon and Walter Johnson, character comedians and singers; Edna Buckley, singing soubrette; Billy Hallman, German comedian, and Jim Harkins in illustrated songs, with John Boocello's Hungarian Orchestra.

## BALTIMORE.

The vaudeville features at Electric Park have been specially good for the past week, and this week's programme is quite as pleasing. The aeronauts continue their ascensions, which are a great attraction.

River View Park has a balloon race every afternoon by Professors Fanning and Fogin, which, together with Signor Euclide Tasca's Royal Artillery Band, is proving a success.

Bay Shore is losing none of its drawing abilities for the crowds; its popularity is high.

**COLUMBUS, O.**—At Keith's for the week of 18, large audiences were the rule three times daily. The regular season will be ushered in on Aug. 12. William Morris, Inc., vaudeville is still making a hit at the Colonial. Manager James V. Howell is busy on his plans for the coming season of stock and will shortly be ready to make an announcement regarding the personnel of his co. Harriet Eastman, mimic and singer, a native of Columbus, is making a great hit at the Great Southern Theatre, where they are giving local talent a chance to make good. Last week Miss Eastman was in Springfield at the Fairbanks and scored a great hit. She has a brilliant future ahead of her should she decide to follow a stage career. Dona Connet and Doris Darst are pretty and charming as ever, and under the direction of that past master of dancing, Sam Murphy, copartner of Will James in the Summer management of the Great Southern, they should find ready booking on some of the big circuits, since they are proficient almost to the point of professionalism. Bill Carney and Tod Heinmiller also are well received. Tod Gallagher, a local man, with a fine voice, is to be on the bill at the Southern next week. Anita DeMillita, a local harpist, is to be the extra attraction.

**LEXINGTON, KY.**—The Hippodrome (L. H. Ramsey, mgr.): Good business 12-17: Montana Duo, Gus Bartram, Eldridge Strickland, Twin City Quartette, Electro.——The Majestic (John Elliot, mgr.): Fair business 12-17: Emerson Holland, Massey and Kramer, Charles and Marie Heelow, Isabell Jackson and co., Marie Montrose, Mose Shubinski.

**NEWARK, N. J.**—There is much to amuse in the long and well selected bill at Proctor's Theatre 12-17. That dainty little Anna Laughlin, assisted by M. L. Alsop, gave a pleasing performance. Swat Milligan came second for the honors, and was exacted by Viena Bolton, Johnnie Gorman, Vaughn Trevor, and Frank Stone. The Mandys made a decided hit. Others on the bill were Gladys Lockwood, Paul MacCarty, "Chalk" Saunders, Walter Lewis, assisted by Florence Burnsmove, Harry W. Collins, Edward A. Maguire, and Arite Hall.

**LANSING, MICH.**—Jo Jo Theatre (Fred Swan, mgr.): 5-10: Dagmar Dunlop, harpist and singer; Harry Petters, ventriloquist; Professor F. B. Reed, with the Gulliver Midgets; good show and business.

**ST. JOHNS, NFD.**—T. A. Hall (T. J. Rolls, mgr.): 12-17: Business fair; Crowley, female impersonator; Fred Buckner, monologist, singing and dancing comedian; Professor Hampton and his educated goose, performing dogs and double circus act; Alice Newington, song illustrator and moving pictures.——Nickel (J. P. Kiely, mgr.): 12-17: Capacity; E. N. LaJeunesse, dramatic baritone, made debut 12 and scored success. George Irving illustrated song singer, continues to please.——Star (J. Burke, mgr.): 12-17: Poor business; Dan McQuinton, James Jewar, Maude Cameron, Fred Rabbitts, and John Burke. Harrison, Moffat and co. 19.——Item: Wonderland remains dark and no opening announcement has yet been issued.

**TACOMA, WASH.**—Grand (Dean R. Wooley, mgr.): 4-10: Large attendance with Eva Mudge, the American Girl, center fielding.——Pantage's (W. T. Timmons, mgr.): 4-10: The Prentice Troupe of five acrobats attracted good houses.——Item: A new playlet by Frederick Allen, author of His Phantom Sweetheart, was tried out before a select audience at the Colonial, and pronounced a success. It is entitled In the Star's Dressing Room. The play has been purchased outright by Florence Swinnerton, who expects to get out on the Orpheum Circuit with it.

**BROCKTON, MASS.**—Hathaway's (McCue and Cahill, mgrs.): A good bill 12-17, headed by Mr. and Mrs. Harry Thorne, Alice Warren and George W. Watson in An Uptown Flat, Gertie Le Claire and Her Pickaninnies, Emma Broseau, James Gardner Lowell, Von Hoff, Arlington and Helston, and moving pictures to large and pleased audiences.

**FALL RIVER, MASS.**—Bijou (L. M. Boas, mgr.): 12-17: Rich and Howard, one-act comedy sketch; Dotson and Lewis, Violet Moors, Redad and Hadley, Reda Redfield, Kilpatrick and Emerson, and moving pictures pleased excellent attendance.——Premier (L. M. Boas, mgr.): 12-17: The Piottis, Kingsley, Benedict and co., Vic Fields, Jack Mackay, and moving pictures pleased good attendance.

**BUFFALO, N. Y.**—Shea's: Week 12: Russell Brothers, Montrell, Julius McVicker, Lola, the Mystic; Signor Travati, Katherine Haynes and Sable Johnson, Arlington Four, Three Hanlons, and kinetograph.——Matt Kennedy and His Funmakers offered Charley's Farewell Dinner at the Lafayette week 12. Mlle De Leon was an added attraction; business was satisfactory.

**SYRACUSE, N. Y.**—Valley Theatre (J. Peebles, mgr.): 12-17; Annie Abbott, Asahi Troupe, La Rose and La Gusta, Four English Rosebuds, Tom Fletcher, and James R. Walters to good business.——Savoy (L. Desmond, mgr.): 12-17: G. M. Hughes and co., R. W. Weimer, C. E. Elmore, Gay Sisters, and Eula W. Wilcox to fair attendance.

**SPOKANE, WASH.**—Catchy songs, bright dialogue and appropriate scenery were prominent in Old Edam, offered by Sam Chip and Mary Marble as the feature act at the Orpheum Theatre 4-10. Others were: Matthews and Ashley, Charles Marvelle, Olive Helene Greatrex, Frank J. Conroy and co., Stepp Mehlinger and King Six American Dancers, composed of Estelle and Adelaide Lovenberg, Evelen Ramsey, Charles Connor, and Purcella and Orben, and the pictures; big business.——Klein, Ott Brothers and Nicholson, instrumentalists, were featured at Pantage's Theatre. Others were: Lee Beggs and co., Sampson and Douglas, the Three Olivers, Will D. Gilson, and the pictures; capacity night business.——J. K. Emmett and co. were well received at the Washington Theatre in Artie's Dream, in which the star is afforded opportunity to sing several of the songs made famous by his father. Others were: The Ernesto Sisters, J. Warren Keane, Charles Mack and co., Alfred K. Hall, and the pictures; big business.

**KNOXVILLE, TENN.**—Bijou (Fred Martin, mgr.): 12-17: Opened to big business with the La Feirs and St. John, Maxine Wells, Marvelous De Vese, and moving pictures.

**ROME, GA.**—Elite Theatre (H. H. Park, mgr.): 12-17: Barbour and Palmer Trio, comedy sketch, and A. O. Bartee, trick pianist, pleasing excellent business. 19-24: Owen and Hoffman in The Green-Eyed Monster and moving pictures.——Dixie Theatre (Trammell and Spelgelberg, mgrs.): 12-17: Two Perrys, acrobats and jugglers; good houses. 19-24: Fagg and Dunbow, comedy sketch.

**LA CROSSE, WIS.**—Bijou (F. Koppelberger, mgr.): Dark.

**DENVER, COLO.**—A good bill at the Crystal included the Three Saytons, Aneta Primrose, Dawson and Whitfield, Charley Mack, and the Kellerman Brothers 5-10.——The Tabor, Baker, Hippodrome, etc., are doing good business with moving picture shows.——At the Majestic were: Zae Holland, a clever Denver girl; Sydney Grant, The Last of the Regiment, Burt Sheppard, Mr. and Mrs. Ellis, Miller and Tempest.

**OWENSBORO, KY.**—Wonderland Theatre (J. C. Rogers, mgr.): 5-10: One of the best shows of the season. Persons and Halliday, Glasier and Woodall, Forth and Wade; house packed nightly.

**DUBUQUE, IA.**—Union Park Theatre (Jake Rosenthal, mgr.): 5-10: The horse "Chesterfield," Mr. and Mrs. McGreevy, Eddie Burns, Ebrendale Brothers and Dutton, and Kathryn Rowe Palmer to good houses. 12-17: Burt Weston, the Dancing Kiddies, Royal Japanese Troupe, Jimmie Lucas, Grace Caborn, and La Crandall.

**FT. DODGE, IA.**—Magic Theatre (H. Spencer, mgr.): Johan and Matt 5-7: fair. McDarsh and Sherwood 8-10, sensational sharpshooting act, pleased audiences. Herbert Brooks, accompanied by Vic Walker, and assisted by George Smith, 12-14.

**FRANKLIN, PA.**—Orpheum (F. J. Dion, mgr.): 8-10: Excela and Franks, Hazel and Hawkins, Five Musical Browns; very good. 12-14: Hallman and the Webber Sisters. Cora Lawton Mitchell and co.; good; very large business.

**COLUMBIA, S. C.**—The Lyric (F. Rockefeller, mgr.): 12-17: Fred Jarvis, Schwab and Knell, Musical Stipps, Heywood Sisters, and moving pictures pleased capacity.——The Grand (Carl Davenport, mgr.): 12-17: Wills Comedy co. finished their second successful week to crowded houses.

**WATERTOWN, N. Y.**—Antique (A. J. Colburn, mgr.): 12-17: John W. Meyers, Le Roy and Weston, Edna Burnett to fine business.——Bijou (C. P. Gilmore, mgr.): 12-17: Bobby Gossans, Baby Holly, Ethel Desmond; good business.——Lyric (J. Grafton Greene, mgr.): 12-17: Clyde Bates co., Krusada and Job, Octavia Neill to excellent houses.——Wonderland (F. Bruce Frasier, mgr.): 12-17: Gould and Rice to good business.

**BANGOR, ME.**—Ackers' Theatre (Ackers and Blood, mgrs.): 5-10: Yankee Comedy Four, Marshall Brothers, Winnings, Sandy Chapman, 12-17; Madame Flower, Browse Melba, Russell and Held, Mansfield Brothers, Baby Leo Lyons, Marron and Marron, Sam Barbour; business fine.

**NEWPORT, R. I.**—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A good bill 12-17 included Charles E. Lawlor and Daughters, Covington and Wilbur, Phillips Sisters, Three Burtons, Four Sullivan Brothers, Tim Cronin, Jones and Deely; Three Alvarettas; business good. Next week: Hilda Carle and Her Red Ravens.——Opera House (Cahn and Cross Co., mgrs.): Vaudeville and pictures 12-17, to capacity. On the bills were the Farleys, Rankin and Griffin, Arthur Brides and William Weston, Frederic and Venita, McGowan and Cahill.

**LOS ANGELES, CAL.**—Orpheum: Johnny Hughes appeared 10-15 with the Dancing Four, whose turn is quite acceptable. The holdovers were Mabel Hite and Mike Donlin, Claude Gillingwater and co., the Vindobonas, Billy Van, and moving pictures.

**SARATOGA SPRINGS, N. Y.**—Pontiac (John C. Grant, mgr.): 5-15: George W. Barnes, Frank Burton, Walters and Walters, Sturdevan and Trebor, Walter R. Jennings, the Two Macks, Laura Wyble, De Carlos Trio, Martin F. Reynolds, Florence Stearns, Kopf and Van, Crawford and Baker, Bertha May, and moving pictures, to excellent houses of enthusiastic patrons.

**ELYRIA, O.**—Airdome (J. F. Durham, mgr.): 8-10: Pearl Davenport, singing and talking act; Hughes Brothers in musical act, 13-14: Professor J. Eward Wood, assisted by Mlle. Hattie Wood in magic; business exceptionally good; acts have given satisfaction.——Item: The Elyria Theatre has closed on account of lack of patronage; will open early in season.

**SCRANTON, PA.**—Wonder (F. J. Herman, mgr.): 12-17: Tom Siddons, Talbot and Mason, Irene Travette, Frances Stewart, and moving pictures; bill and business excellent.——Orpheum (J. H. Farrell, mgr.): 12-17: Leon Stanford, slack wire equilibrist; Sam Bennet, Dutch comedian, and moving pictures pleased excellent business.——Item: The Columbia will open the season Aug. 16.

**BATTLE CREEK, MICH.**—Bijou (W. S. Butterfield, mgr.): Grace Cummings co., Lyle LaPine, Boyer and French, Kathleen Rooney, Frieda Miers, moving pictures pleased fine houses.

**JAMESTOWN, N. Y.**—Celoron Theatre (J. J. Waters, mgr.): 12-17: Good show and business; Julie Ring and co., Three Ernests, Tim Healy and Tom Odell, Dore and Wolford, John and May Burke.

**CHARLESTON, W. VA.**—The Hipp (E. W. Ramsey, mgr.): 12-17: Destiny, Dixie Harris and Francis, Mlle. Brasher and co., and Walter Stead pleased.——The Eagle (Harry Robinson, mgr.): 12-17: DeLong-Mordaunt co. in Old Homestead, Howard Sloman, and Zoletta; mediocre bill; light business.

**DETROIT, MICH.**—The suction and blower system in the Temple Theatre defied the scorching weather and secured large attendance 12-18. Cecil Lean, a Detroiter born and bred, assisted by his dainty wife, Florence Holbrook, contributed one of the best numbers on the bill. Porter J. White, another Detroit thespian, played a return engagement with his intense little sketch. Others contributing to a well balanced house were Wynne and Lee, Alexander and Scott, Horace Porter, St. Onge co., Zara-Carmen Trio, Bob and Tip co., and the up to date Moorescope.

**ELMIRA, N. Y.**—Rialto (F. W. McConnell, mgr.): 12-17: Ardelle and Leslie, Margaret Coleman, Ida Cain, Lena Monroe, Max Bruno, and moving pictures; good houses.——Happy Hour (Ira Vandemark, mgr.): 12-17: Kipp and Kippy, Mark Milan, Olive Norton and moving pictures; large houses.——Grand (E. J. Toole, mgr.): 12-17: Klein Brothers, Frank Wilson, and moving pictures; fair houses.


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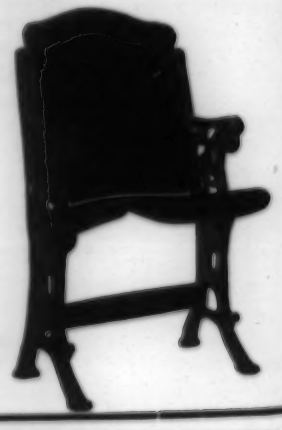

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**MILWAUKEE, WIS.**—The Crystal is now having a monopoly of the vaudeville patronage, as all of the other theatres are dark and the new bill, which opened 12, includes some very good acts, and the following scored: The Hillons, the Sexton's Dream, Ray W. Snow, and Ike Vogel.

**KALAMAZOO, MICH.**—Bijou (H. W. Crull, mgr.): 12-17: Olmstead and Fleming, hand and head balancers; Anna Belmont, singing comedienne; Davis Brothers, musical act; Ed Dunkhorst and co. in The Cry Baby, and moving pictures.

**TRENTON, N. J.**—State Street Theatre (Herman Wahn, mgr.): It is rather surprising how business keeps up in spite of the hot weather. 12-17: Pelham, the Hypnotist, was the star attraction; Helen Beresford and co. give a very pleasing little playlet that keeps the house in a roar. The Ashes do a good singing and dancing act that receives much applause. Others: Marrollo, Luce and Luce, Duries and Les Alberiys; capacity houses.

**TOLEDO, O.**—At the Arcade 11-17: The Alton Trio, Guy Sampsell, McCabe and Vogel, George Foster, Carol Sisters, and La Pelletiers.

**GREELEY, COL.**—Orpheum (F. L. Brott, mgr.): 12-17: Glenroy and Russell, and moving pictures continue to please.—Items: The new Airdome, under the management of Tom McKenna, has proved quite a success. Derrill Brothers, comic acrobats, and Reutfro and Jansen pleased good business 5-10.—The Bijou management have discontinued vaudeville and during the Summer months are running only moving pictures.

**LOGANSPORT, IND.**—Broadway (E. D. Sipe, mgr.): 12-17: Simmions, Doyle and Fields, Lucy Keifner, Country Cousins' Cast, and moving pictures.

**AKRON, O.**—Lakeside Park Casino (N. O. T. and L. Co., owners and mgrs.): 12-17: Bootblack Quartette, Gus Henderson, Elaine Von Thiele, Four Nightingales, Bard McCue and co., West and Van Sicklen; entire satisfaction, to very fine business.

**JONESBORO, ARK.**—Majestic (Collins and Bridger, mgrs.): 5-10: Dolliver and Rogers, Beatrice Taylor, John Collins in illustrated songs, and moving pictures.—Olympic Garden Airdome (Bleich and Mack, mgrs.): 12-19: George Burton, Moore Sisters, Monte Stucky, Wayne G. Christy, and Cook and Meyers; good business.—Item: Airdome changed to vaudeville temporarily. J. J. Sinclair, former manager of the Empire and Airdome, has gone West on account of ill health and all bookings are made direct through George A. Bleich.

**PORTLAND, ORE.**—The bill at the Orpheum 5-10 was composed of Lily Lena, The Electrified Girl Review, Julius Tannen, monologist; Hymen Meyer, clever pianist; Whittier-Harring presented a dramatic playlet, Almost; the Three Donals, gymnasts; Luigi Brothers, comedy acrobats, and motion pictures. A long and interesting programme was given at the Grand 5-10, consisting of Mabel Carew and co. in a singing specialty; Gilfihan and Murray, blackface comedians; Wyatt and Rice; Billy Windom in blackface monologue; Mlle. Rialta in a singing novelty, The Artist's Dream; Bessie Allen, a soubrette; the big act on the bill was Albini, master of magic, and pictures. This week marked the advent of the new manager, Frank Coffinberry, John Cordray having resigned. Music, Mimicry and Mystery was the general title given the headline act at Pantage's 6-10. Other attractions were Kurtis and Reese's trained toy terriers; Keither and De Monte in a comedy acrobatic turn; Farley and Clare, wooden shoe dancers, and Mack and Eliot in a dramatic sketch, in addition to which were motion pictures and picture ballad.

**SHEBOYGAN, WIS.**—Unique Theatre (O. J. Vollert, mgr.): 12-19: Good business with De Rossi Art Models, Grace Belmont, Murphy and Powell, Tom Carroll, Gilroy, Haynes and Montgomery, Edna Ruppert, Shutte and Lewis, Lew A. Ward, Gladys Williams, and moving pictures.—Item: Manager Vollert goes to Fondulac to resume his former position as manager of the vaudeville house there, and Lester Williams, of this city, will succeed him as manager of the Unique.

**SPRINGFIELD, O.**—Spring Grove Casino (Springfield Ry. Co., mgrs.): 11-17: Strickland, Wilson and Eaton, W. J. O'Hearn and co., Beth Stone, and Six Satsudas pleased good patronage. 18-24: Leeds and Lamar, Gus Edwards' Kountry Kids, Harry Breen, Pearlson, Goldie and Lee.—New Sun (Sun Amusement Co., mgrs.): Lawrence and Russell, Jim Almond, Five Brown Brothers, Queer and Quaint; fair business.—Fairbanks Theatre (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus. mgr.): 12-17: Billy Link, Ruth Mason, Blossom Robinson, Wasmuth and Ramsay, and moving pictures; attendance satisfactory.

**HOBOKEN, N. J.**—Lyric Theatre (Grant S. Riggs, mgr.): 12-17: The Ivy Four, Nevins and Erwood, Manny Worth, Cora Beach Turner and co., Bambert Trio, Eddie Gardner, Montgomery and co., Dave and Pony Moore; packed houses.

**RACINE, WIS.**—Racine Theatre (Central States Theatre Co., owners; W. N. Armstrong, mgr.): Vaudeville season closed 8 and house will remain so until about Aug. 15, when it will reopen with straight booking and possibly three nights a week vaudeville.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): 12-18: De Rossi's Art Models, Leon and Bertie Allen, Ward DeWolf and Willard Francis, John Chinee Leach, Harry Baernstein in illustrated songs, and moving pictures; nice bill; capacity business.

**ABERDEEN, WASH.**—The Empire (M. Goldsmith, mgr.): 8-11: Good business; very satisfactory performances.—Item: The new theatre for Mr. Chandler, present manager of the Bijou, is nearly completed. This house is to be opened as a strictly high class vaudeville theatre.

**MINNEAPOLIS, MINN.**—Van Aiken and his trained bears were the feature at the Unique 5-10. Others were Jeannette Grovini and William Selbini, Mazie Martell, Harry Gordon, and Al Busby and Cora Williams. The Bottomley Troupe, Kate and Harry Jackson, and Will Fields were the attractions at Wonderland.

**DECATUR, ILL.**—Bijou Theatre (A. Sigfried, mgr.): Added a vaudeville act to regular moving picture show.—Powers' (Thomas Ronan, mgr.): Moving pictures, also one act of vaudeville.

**DELAWARE, O.**—Theatorium (Frost and Thorman, mgrs.): 5-10: Hayes and Rayfield, Eugene Emmett, Shannon and Shaw, moving pictures and illustrated songs; good to fair business.

**JACKSON, MISS.**—Garden Theatre (Jack Hall, mgr.): Big houses: Abbott Clayer co., J. R. Williams, Swift and Casey, West and Willis, L. M. Quinn, Sylvan and O'Neal.

**SIOUX FALLS, S. D.**—The Majestic (William H. Dance, mgr.): 5-10: Charles Bray, Adelaide Knight and co., Three Musical Keltons, moving pictures, to excellent business.

**FLORENCE, S. C.**—Gem Airdome (Haselden, mgr.): 5-10: Claus and Radcliffe pleased good business.—Majestic (C. A. Hines, mgr.): 5-10: The Four Musical Cates charmed S. R. O.

**BOWLING GREEN, KY.**—Opera House (J. M. Robinson, mgr.): 5-10: Rogers and Littlfr and Rand and Clinton, to packed houses.

**SAN ANTONIO, TEX.**—Star (Wyler and Kenedy, mgrs.): Fair business 4-10 with the Leighs, Billy Dunn and John X. Coughlin.—Superba (Geibig and Hurlburt, mgrs.): Opening week not good on account of extreme hot weather. One act by Lapri, illustrated songs and moving pictures.—Dreamland (I. L. Furtner, mgr.): Only fair business 4-10 on account of hot weather, the Negro troupe still holding the boards.—Item: Jack Burke, business manager of the Grand, has returned from New York and reports a splendid trip.

**WARREN, O.**—Warren Opera House (John J. Murray, mgr.): 5-10: Nelson's Aerial Ballet, Kaufman and Kenailworth, William Hart, Stanley and Stanley and King and Mason; good acts; fair houses.

**WEST CHESTER, PA.**—Grand Opera house (J. F. Small, res. mgr.): 5-7: Carl Lang, large business; 8-10: Naylor Brothers, excellent business; 12-14: Ernest C. Best, S. R. O.

**DUBOIS, PA.**—Avenue Theatre (A. P. Way, mgr.): 5-10: Bombay Deerfoot, Indian juggler; Kline Brothers, singing and dancing act; Leggett and co., balancing and strong man act; James Raymond, clog dancer; moving pictures; good attractions and business.—Star (M. O. Bailey, mgr.): 5-10: Terry and Sanders in dramatic skit; Mauray, local magician; moving pictures pleased; good business.

**HERKIMER, N. Y.**—Grand Theatre (W. A. Donque, mgr.): 5-10: Minnie and Jessie Sharp, Ralph Edwards, Chinese Johnnie Williams and co., Beth Densmore and moving pictures; big business.—Star Theatre (J. Conklin, mgr.): 5-10: Hank and Lottie Whitcomb, R. E. Nieman, Nat Burns, South and Clayton, moving pictures; big business.

**OIL CITY, PA.**—Orpheum (Frazier & McCullough, owners): 12-17: Laura Hulbert and co., Lillian Wright, Henry Brothers, Clark's Dogs and Ponies, Thomas Bresnan, moving pictures; business big; fine satisfaction.—Star (O. H. Royer, prop.): 12-17: Sig. Mortino, Mrs. Skinner, Reiley and Fleming, A Yard of Music, Mrs. O. H. Royer; business fair; pleased.

**CHATTANOOGA, TENN.**—Airdome (W. S. Albert, mgr.): 5-10: Sydney Toledo, Bill Conklin, Eldon and Clifton, Herbert Terry and George Paul and co. pleased good business; 12-17: May Berdelle and her two scarecrows, Little Garry Owen and co., Browning and Jones, and Carlus Claton.—Lyric Theatre (O. A. Neal, mgr.): 5-10: Early and Laite, the Pirris, Ed Berger and Billie Evans pleased good business; 12-17: Fraley, Graham and Fraley, Frank Farrell, Young Buffalo and Ora Donnetta and her dog.

**AURORA, ILL.**—Star (Frank Thielen, prop.; Major LaVoy, mgr.): 5-11: Henderson School Boys and Girls, T. T. Johnson, Charles Williams, Paul Wagner, Sandburg and Lee, and moving pictures; excellent bill to turnaway business.—Grand (Beracheit and Voss, props.): 5-11: Madam Zenda, McCaulay and Conwell, Harry Adler, Spingold and Girard, Wells Bros., and moving pictures; good bill and business.

**URBANA, O.**—The Lyric (Larry P. Ryan, mgr.): 8-10: Lena LaConvert in songs, the Two Andersons, Lottie West, Cymonde; 12-14: Hawes and Bailey, with pictures, drew good houses.—Item: Angie Snodgrass, who has been singing the illustrated songs and playing the piano was succeeded at the piano by Mrs E. C. Shyrigh, and Dorothy Donnelly, late of the Sun Circuit, is singing.

**BURLINGTON, N. J.**—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 5-10: Cowboy Williams, Miller and Mack, Charles Hargreaves, William Mayhew, best of satisfaction to capacity.—Majestic (Carl Schwartz, prop. and mgr.): 5-10: Daisy Read and co., Harriett Klein, Rae Mond Sisters, Al Layburne, Emma Wappiln, George Tichenor; good business; pleased.—Item: William Mayhew, of Philadelphia, substituted for William Moran at the Auditorium 10.

**CAMBRIDGE, O.**—Orpheum Theatre (Hammond Brothers, mgrs.): 12-17: Cora Monahan, coon shouter; Millard Francos in monologue; Hoyt and Bours, black face artists, and pictures; bill and business good.

**HARRISBURG, PA.**—Hippodrome (A. L. Boumfort and Co., Inc., mgrs.): 12-17: Burt and James, Jack Hurley, and moving pictures; good business.

**ST. JOSEPH, MO.**—Crystal (Fred Cosman, mgr.): 11-17: Lyncy and Dale, Noe J. Lavigne, Hee-Haw Mule Maud, Four International Comiques, Frank Grob, and moving pictures pleased good business.

**WATERBURY, CONN.**—Poli's Theatre (J. H. Clancy, mgr.): 12-17 large audiences; Pauline Le Morne, Pierson and Emerson, and Master Fred Casey pleased.

**GLOUCESTER, MASS.**—Olympia Theatre (A. E. Lord, mgr.): 12-17: Four Musical Mokes, Rose De Haves, Will Murray, Josephine Saxon and her pickaninnies, Kennedy and Kennedy, May and Lillie, Blanche La Vigne, and pictures to good houses.

**MARIETTA, O.**—Princes (Albert Waite, mgr.): 5-10: Bertha Graves and Bur Farnum and moving pictures; good attractions to capacity business.

**BUTTE, MONT.**—Majestic Theatre (C. N. Sutton, mgr.): 5-10: The Three Roehrs, Tom Bateman, Brothers Wood, Harvard and Cornell, George Murphy, Walter Whitman and Florence Bates, and moving pictures. 12-17: Hugh Lloyd, Tom and Stacia Moore, Emily and Jessie Dodd and co., Three Brothers La Mase, Billy Court, and moving pictures.—Empire Theatre (L. M. Quinn, mgr.): 5-11: Arthur Deming, Buckley's dogs, Dale Sisters, Martin and Gresham, Sid Giroux, and moving pictures. 12-18: Beardsley Sisters, Adion and Donan, Corelli and co., Mamie La Croix, Sid Giroux, and moving pictures.

**NEW ROCHELLE, N. Y.**—Theatre (M. Loew, prop.; Burt K. Wilbur, mgr.): 12-15: Harry Gilbert, the Bicknells, Lambert Trio, Karl and Emma Gath, Blanche Baird, Piano Four, 16, 17: Dines and Dines, Gertrude Black, Cora Beach Turner and co., the Langdons, Nevins and Erwood, Felix and Caire; big to fair houses.—Item: Burt K. Wilbur and Billie Evers, treasurer, were fined for violating the Sunday law. The case will be appealed.

**GLENS FALLS, N. Y.**—Fairyland (C. J. Hilderbrandt, mgr.): 12-17: R. T. Williams' musical act, Irwin Trio, moving pictures, and songs pleased capacity.

**MARION, KY.**—The Orpheum (Charles H. Sweeton, mgr.): The house abandons vaudeville for a time and moving pictures will be shown.


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**Last forms close Sept. 18, 1909**

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**OTHER SPECIAL FEATURE NUMBERS** will follow, the dates for which will be announced later.


## WARNING!

### To Managers of Theatres, Opera Houses and Parks

The undersigned begs leave to call the attention of Managers of Opera Houses, Theatres, Parks, etc., to the fact that several Managers of traveling Musical Comedy Companies have been using unlawfully the title, **"THE CIRCUS GIRL,"** in conjunction with various inferior Musical Compositions, thereby infringing on the rights of the owners of the Musical Comedy, "THE CIRCUS GIRL," the title to which is duly copyrighted in Washington, and vested in George Edwards, of Daly's Theatre, London, England. The undersigned hereby notifies all Managers throughout the United States that they will be held responsible for damages for the unlawful use of the title, "THE CIRCUS GIRL," if used by any Company playing in their Theatres, if the said title is used with any Musical Composition other than the original Musical Comedy produced by the late Augustin Daly, of Daly's Theatre, New York, and London, England.

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### VAUDEVILLE JOTTINGS.

The Capital Beach Airdome, at Lincoln, Neb., has been obtained for the remainder of the Summer by Manager L. M. Gorman, of the Majestic. He will put on several vaudeville acts and pictures. The bill 12-17 includes Little Hip, the Royal Tetsuwari Troupe, Skylo, and the Elite Musical Four.

Julian Rose is back from Europe, arriving on the "Kaiser Wilhelm der Grosse" last Tuesday, July 13.

Frank Stafford is visiting his parents at Urbana, O.

Tom Lancaster, the blackface comedian, and Eva Eugenia Collins, of Collins and Jewell, banjoists, were married July 10 at Port Arthur, Tex., and will in the future appear in a vaudeville sketch written by Mr. Lancaster.

Cowboy Williams, known as the cannon ball fiend and juggler, whose act contains many nerve thrills, has just closed a successful engagement over the Sullivan-Considine Circuit of sixteen weeks and returned East for a season in vaudeville.

Miller and Mack terminated an engagement of seventeen weeks, playing the Sullivan-Considine time, at the Orpheum Theatre, Portsmouth, O., last week, returning to Philadelphia to join Cassaday's Minstrels for a summer tour of surrounding cities.

Fred Niblo, his wife (Josephine Cohan), and Walter Hale, who are touring Europe by auto, met their first accident June 28 while lunching at a little inn in the Pyrenees, a hundred miles from any railroad. Their car, which had been left standing in front of the diminutive building which rejoiced in the name of the Grand Cafe De France, was crashed into by a large mountain motor diligence. The result was a car so badly disabled that three days were spent in this picturesque mountain spot. Mr. Niblo has been unusually successful in obtaining unique and interesting moving pictures in both France and Spain for his travel talks. He is now on his way from Monte Carlo to the Riviera.

Rosina Zaleska, who played last week at the Paterson (N. J.) Opera House in The Awakening of Conscience, scored a big success, it is reported. Miss Zaleska is supported by Will Corbett and others.

## DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Seattle, Wash., 18-24.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Guthrie, Okla., 18-24.
DORO, MARIE (Charles Frohman, mgr.): Seattle, Wash., 19-24, Spokane 26, 27.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Spokane, Wash., 19, 20, Wallace, Ida., 21, Missoula, Mont., 22, Helena 23, Butte 24, Fargo, N. D., 26, Grand Forks 27, Winnipeg, Man., 28, 29, Duluth, Minn., 31.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 20—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GIRL OF THE SUNNY SOUTH (Max Rosenberg, mgr.): Trenton, N. J., Aug. 14.
GREATEST THIEF IN THE WORLD (A. H. Woods, mgr.): New York city 31-Aug. 7.
GREET PLAYERS (Ben Greet, mgr.): Chicago, Ill., 12-24.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Atlantic City, N. J., 19-24.
POLLY OF THE CIRCUS (James Sheagreen, mgr.): Stockton, Cal., 20, San Jose 21, Oakland 22-24, San Francisco 25-Aug. 7.
STEWART, NELLIE: Auckland, New Zealand, 26-Aug. 7, New Plymouth 9, Wanganui 10, 11, Palmerston 12, 13, Masterton 14, Wellington 16-28, Christchurch 31-Sept. 9.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
THREE WEEKS: Portland, Ore., 18-24, Seattle, Wash., 25-Aug. 7.
ZEKE, THE COUNTRY BOY (H. T. Glick, mgr.): Athens, Wis., 20, Medford 21, Stanley 22, Boyd 23, Cadott 24.

### STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.
BROWNE-FRIEND: Milwaukee, Wis.—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 26—indefinite.
CARROLL: Johnstown, Pa., May 31—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
COOK (Charles Emerson Cook, mgr.): Hartford, Conn.—indefinite.
COURT (Goodman and Bachelder, mgrs.): Wheeling, W. Va., June 14—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 7—indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.
GLASER, VAUGHAN: Columbus, O., 12-Aug. 14.
GRANBY: Norfolk, Va.—indefinite.
HALL, LAURA NELSON: Cleveland, O., June 14—indefinite.
HARDER-HALL: Altoona, Pa.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LYRIC (Wm. Koening, mgr.): Minneapolis, Minn., Sept. 24-Aug. 1.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Rome, Ga.—indefinite.
MILLBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MORISON, LINDSAY: Boston, Mass., June 14—indefinite.
NEILL (James Neill, mgr.): St. Paul, Minn., May 30-Aug. 28.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAGE (W. A. Page, mgr.): Richmond, Va.—indefinite.


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PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PEAK'S ISLAND (Bartley McCullum, mgr.): Peak's Island, Me., June 26—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn.—indefinite.
SHIPMAN, GERTRUDE (Lawrence B. McGill, mgr.): Buffalo, N. Y., May 24—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): Atlanta, Ga.—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
SUMMER STOCK (M. Moyers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA: Williamsport, Pa., 12-Sept. 18.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

### REPERTOIRE COMPANIES.

ANDERSON'S COMEDIANS (Sidney Anderson, mgr.): Stanford, Ky., 19-24.
BARRIE STOCK (Edwin Barrie, mgr.): Bartlesville, Okla., 19-24, Blackwell 26-31.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Littleton, N. H., 19-24, Lancaster 26-31.
BOYD-BURROWS: Merna, Neb., 19-21, Callaway 22-24.
BYRNE-GOLSON PLAYERS: Dallas, Tex., 12-24.
CARROLL COMEDY (Ion Carroll, mgr.): Johnstown, Pa., May 31-July 31.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CHASE-LISTER (Glenn F. Chase, mgr.): Osceola, Ia., 19-24.
CHOATE DRAMATIC (Harry Choate, mgr.): Keokuk, Ia., 19-24, Burlington 26-31.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Mexico, Mo., 12-24, Fayette 26-31.
CUTTER STOCK (Wallace R. Cutter, mgr.): Benton Harbor, Mich., June 20-July 24.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Independence, Kan., 11-24.
EMPIRE DRAMATIC: Martinsville, Ind., 19-24.
FRANKLIN STOCK: Bartlesville, Okla., 19-24.
HALL, DON C.: Stoughton, Wis., 19-24, Highland, Ind., 26-Aug. 17.
HARCOURT COMEDY (Chas. K. Harris, mgr.): New Castle, Pa., 19-24, Youngstown, O., 29-Aug. 7.
HARVEY STOCK (Southern; J. S. Garside, mgr.): Lawrence, Kan., 12-24.
HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Boonville, Mo., 12-24.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Denison, Tex., 19-24, McAlester, Okla., 25-31.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Kewanee, Ill., 11-24, Galesburg 25-Aug. 7.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
IMSON, BURT: Velva, N. D., 19-24.
KENNEDY, ALICE (W. A. Partello, mgr.): Mansfield, O.—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Jonesport, Me., 19-24, Lubec 26, 27, Eastport 28-31.
MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Devil's Lake, N. D., 3-20.
MAXWELL-HALL STOCK (R. F. Maxwell, mgr.): Terre Haute, Ind., 11-24, Crawfordsville 26-31.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Newton, Kan., 11-24, Emporia 25-Aug. 7.
NORTH BROTHERS STOCK: Des Moines, Ia.—indefinite.
PARTELLO STOCK (Eastern; H. J. Leland, mgr.): Mansfield, O., June 28—indefinite.
PAYDEN STOCK (E. S. Lawrence, mgr.): Sedalia, Mo., 11-26.
PEADLICH STOCK (M. A. Francilion, mgr.): Houston, Tex., 18-Aug. 15.
RENTFROW'S PATHFINDERS (J. N. Rentfrow, mgr.): Hot Springs, Ark., 5-24.
SHERMAN STOCK: Columbia, Mo., June 20—indefinite.
TAYLOR STOCK (H. W. Taylor, mgr.): Wheeling, W. Va., 12-24, Steubenville, O., 26-Aug. 7.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Canton, N. Y., 19-24.
WALLACE STOCK (C. Auskings, mgr.): Mount Vernon, O., June 21-July 31.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Moberly, Mo., 18-24, Jefferson City 25-Aug. 7.
WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
YANKEE DOODLE STOCK (Geo. Y. Gallder, mgr.): Hancock, Mich., 19-24, Bessemer 26-31.

### OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3-July 24.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Toledo, O., July 4—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.
BIJOU MUSICAL COMEDY: Memphis, Tenn., June 21—indefinite.


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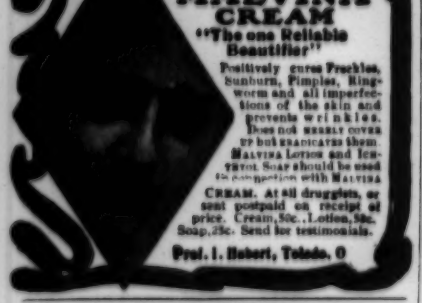
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BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Sault Ste. Marie, Mich., 20, Toledo, O., 25-31.
CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Chicago, Ill., June 6—indefinite.
CHESTER COMIC OPERA (T. M. Martin, mgr.): Cincinnati, O.—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10—indefinite.
EUCLID AVENUE GARDEN (William J. Wilson, mgr.): Cleveland, O., June 28—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.
HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): San Francisco, Cal., June 14-July 31, Los Angeles Aug. 1—indefinite.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
LESLIE OPERA (Ed Blair, mgr.): Bayonne, N. J.—indefinite.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28—indefinite.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MERRY WIDOW (Western: Henry W. Savage, mgr.): San Francisco, Cal., 4-24.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOROSCO MUSICAL STOCK: Los Angeles, Cal., July 4—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON COMIC OPERA (G. L. Robinson, mgr.): Binghamton, N. Y., May 31—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—indefinite.

**MINSTRELS.**

GEORGIA TROUBADOUR (Wm. McCabe, mgr.): Sagola, Mich., 19, 20, Michigamme 21, 22, L'Anse 23-25, Chassell 26, 27, South Range 28, 29, Winona 30-Aug. 1.

**BURLESQUE.**

FOLLIES OF THE DAY (Barney Gerard, mgr.): Atlantic City, N. J., 12-24.
GAYETY STOCK: Philadelphia, Pa.—indefinite.
LAFAYETTE STOCK: Buffalo, N. Y., May 17—indefinite.

**BANDS.**

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMANN: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRANDMAN'S: Lakewood Park, Charlotte, N. C.—indefinite.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.
BROOKE: Riverview, Milwaukee, Wis.—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Abilene, Kan., 18-24, Washington 25-31.
CAVALLO'S: Highlands, St. Louis, Mo.—indefinite.
CHAMBERLAIN'S: Maysville Park, Shamokin, Pa.—indefinite.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor): Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY, PATRICK: Riverview, Chicago, Ill.—indefinite.
CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'ERRANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY (Channy Ellery, mgr.): Denver, Colo., 1-31.
FAY'S AMERICAN: Vanity Fair, Providence, R. I.—indefinite.
FERULLO'S (Francesco Ferullo, conductor): Coliseum, Chicago, Ill., June 14—indefinite.
FRASER HIGHLANDER (W. F. Dewar, mgr.): Chicago, Ill., 18-31.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GILLILARD'S HUSSAR (B. D. Gilliland, conductor): Riverview Park, Louisville, Ky., 17-31.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
HATCH'S: Luna Park, Hartford, Conn.—indefinite.
HENRY'S, T. FRED: Ingersoll Park, Des Moines, Ia.—indefinite.
HERBERT, VICTOR: Willow Grove Park, Philadelphia, Pa., 11-Aug. 14.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Berkshire Park, Pittsfield, Mass., 28-July 31.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
LIBERATI: Forest Park, Chicago, Ill.—indefinite.
MACAGLIO'S: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYR'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—indefinite.
PHILHARMONIC ORCHESTRA (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—indefinite.
PHILIPPINI, DON: Sans Souci, Chicago, Ill.—indefinite.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Dayton, O., 19-25.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEUS': Wonderland, Boston, Mass.—indefinite.
THAVIN: Zoo, Cincinnati, O.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
VESSELLO, MARCO: Electric Park, Kansas City, Mo.—indefinite.
WEBER'S: Riverview, Louisville, Ky.—indefinite.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.

**CIRCUSES.**

BARNUM AND BAILEY'S: Ft. Dodge, Ia., 20, Waterloo 21, Janesville, Wis., 30.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL AND PAWNEE BILL: Beloit, Wis., 20, Aurora, Ill., 22.
CALIFORNIA FRANK'S ALL STAR WILD WEST: Philadelphia, Pa.—indefinite.
HAGENBECK AND WALLACE: Boise City, Ia., 21.
LAMBRIGGER'S WILD ANIMAL SHOW: Kalamazoo, Mich., 19-24.
MACKAY'S EUROPEAN: St. Paul, Minn., 19-24.
McKINNEY, BLANCHE, WILD WEST: Pittsburgh, Pa., July 3-Aug. 14.
NORRIS AND ROWE'S: Arnprior, Ont., 20.
101 RANCH WILD WEST (Miller Bros., mgrs.): Saratoga Springs, N. Y., 22.
RINGLING BROTHERS: Manhattan, Kan., 20, Beatrice, Neb., 21, Fremont 22, Grand Island 23, Kearney 24.
ROBBINS', FRANK: Portland, Me., 20.
WASHBURN'S, LEON: Suffern, N. Y., 20.

**MISCELLANEOUS.**

ADAMS SHOW: Charlestown, W. Va., 19-24.
PATTERSON SHOWS: Burlington, Ia., 19-24.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.
TODD'S SHOW (William Todd, mgr.): Weldon, N. C., 19-24.
THOMPSON'S ENTERTAINERS (F. H. Thompson, mgr.): Viola, Wis., 19-21.
WALDEN: Antwerp, O., 20, Fayette 21, Hudson, Mich., 22, Covington, O., 23, 24.

# Correspondence

## ARKANSAS.

**FORT SMITH.**—ELECTRIC PARK AUDITORIUM (A. L. Lowenthal, mgr.): Tolson Stock co. 4-10 in The Wheel of Fate, Sampson of Yale, The Girl and the Bandit; fair business. Fort Smith Chautauqua 11-17.—LYRIC THEATRE (W. B. Russell, mgr.): Vendell Clara Dagmeau, Wilson and Murry, Anna Beckman, Hal Mourdant and co., Lyriescope 5-10 to excellent business.

**PINE BLUFF.**—ELKS' (C. E. Philpot, lessee; S. E. Wilholt, mgr.): One of the best amateur performances ever seen here was Damon and Pythias 7; staged and rehearsed by Lawrence McCarty, benefit of local hospital; house large; entire success.

## CONNECTICUT.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, mgr.): The Bernard Shaw play, Arms and the Man, made prominent by Richard Mansfield, was given an excellent production by the Hunter-Bradford Players 12-17. Edmond Elton, Clarence Handyside, Burke Clarke, Eugene O'Brien, Helen Tracy, and Ethel Grey Terry played the principal characters in their usual praiseworthy manner. Business continues up to standard.—HARTFORD (Emerson Taylor, mgr.): Another new play by Byron Ongley, of this city, was given by the Cook Stock co. 12-17 and met with favor. The title of the play is A Bit of Life, and deals with modern life in the States of New York and Connecticut, in which the weakness of one friend and the strength of another is depicted. As they have cast their lots together and taken to the road after having made a "successful failure," Frank Monroe as the strong character was most effective. The author, as the weak character, with great effectiveness depicted despair, jealousy and dread. John Salnpolis made a good bad man. Royal Tracy, Clara Blandict, and Lillian Raymond in important parts aided materially. Charles Crosby did the comedy part well and Amy Summers, John Geary, and Anne Bradley made the most of smaller parts. The attendance was uniformly good and applause frequent and hearty. A. DUMONT.

**BRIDGEPORT.**—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): Especially satisfying was Leah Kleschna as presented by the stock co. 12-17. Besides the characteristically good work of Alice Fleming as Leah and John Ince as Sylvaine, personal mention is deserved by Scott Siggins as Kleschna and W. J. Townsend as Raoul. As a road production, it would have been notable, as a stock offering it was proportionately more so. As a variation an experiment will be made 19-24 by reverting to older material—Northern Lights. It is quite true that former season's cos. have been good; but the 1909 is the best of the lot, by a good margin. WILLIAM P. HOPKINS.

**WATERBURY.**—THE JACQUES (D. L. McNamara, mgr.): The Poli Stock co. appeared in Northern Lights 12-17 before large and well pleased audiences.

## GEORGIA.

**NEWNAN.**—Baker and Carpenter open the New Theatre here for the season 1909-10 the first week in August. They are booking vaudeville, comedy and musical cos., all of which will be first-class.

## IDAHO.

**BOISE CITY.**—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): The Eckhardt Stock co. presented How Baxter Butted In 5-12 to fairly good business. The co. included Rupert Drum, Ernest Hawkins, Oliver Eckhardt, Arthur Matthews, M. F. Hogan, Henry Thompson, Georgia Nichols, Francis Scarth, and Josephine Deffry.—ORPHEUM (Jim Hawley, mgr.): The Claxton Match 5-12 pleased fair business. Among those taking parts were Lynton Athey, James C. Wright, Jim Hawley, Harrington Dupuy, Morney Athey, Louise Kelly, and Margorie Mandeville.—ITEM: The Boston Grand Opera co.'s date is canceled.

## ILLINOIS.

**PEORIA.**—STONE HILL (Frank Grove, prop.): Stone hill Stock co. presented A Friend

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## IOWA.

**DUBUQUE.**—GRAND (William L. Bradley, mgr.): Dark 12-17.——ITEMS: The date book of the Grand shows an unusually fine list of attractions for the coming season.—Parker's Amusement co. occupies Clay Street July 12-17, under auspices of Woodmen.

## MAINE.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): Gladys Klark co. pleased large audiences 12-14 with A Kentucky Romance, The Girl of Fare Flats, and The House of Too Much Trouble. Klark and Urban Aug. 1-3.

## MINNESOTA.

**FARIBAULT.**—OPERA HOUSE: Dark.

## MASSACHUSETTS.

**BROCKTON.**—CITY (W. B. Cross, mgr.): The De Lacy Stock co. 12-17 in Old Heidelberg opened to fair house and gave good performance; John Meehan as Prince Karl and Louise Langdon as Kathie deserve mention for good work. The Eternal City, with Leigh De Lacy in the leading role, 19-24.

**GLOUCESTER.**—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): A good line of pictures with illustrated songs 12-17 drew good houses. Beggar Prince and Fra Diavolo 18-24.

## MICHIGAN.

**ALPENA.**—TEMPLE THEATRE (W. B. Roberson, mgr.): Dark.——MALTZ OPERA HOUSE (Steele and Denison, mgrs.): Dark.

## MISSISSIPPI.

**COLUMBUS.**—THEATRE (James W. Newby, mgr.): Dark.

## MISSOURI.

**ST. JOSEPH.**—CASINO (Palmer Clark, mgr.): The Denier Opera co. 8-14 presented Pinafore in very acceptable manner; the co. is well balanced throughout and are great favorites with the patrons; heavy rains interfered with business.

## MONTANA.

**MISSOULA.**—HARNOIS' THEATRE (C. A. Harnois, mgr.): John Drew in Jack Straw 7-12 delighted large audiences. Among those having parts were Edgar L. Davenport, Frank Goldsmith, Marie Majeroni, E. Soldine Powell, Edwin Nicander, Walter Soderling, Rose Coghlan, Mary Boland, Adelaide Prince, Helen Freeman, Grace Henderson, Isabel Erhardt-Lee, Jefferson Crane, and James Lounsberry. Mrs. Flake in Salvation Nell 22.——THE FAMILY (C. A. Harnois, mgr.): Presented Other People's Money, Get Wise, The Sign 7-12, to good business. The Diamond Thief 12-19.

**BUTTE.**—THE BROADWAY (James K. Heslet, mgr.): John Drew in Jack Straw 7-12 delighted a capacity house. Mrs. Fiske in Salvation Nell 24. The Girl from Rector's 25, 26.——LULU THEATRE: Has Orpheum blazing in front, and a force of fifty men remodeling entire front, will reopen 23.——FAMILY THEATRE: Closed; will open Sept. 1.

## NEBRASKA.

**LINCOLN.**—OLIVER (F. C. Zehrung, mgr.): When Knighthood Was in Flower 5-10; good production, to good houses. The Marriage of Libby 12-17.——LYRIC (F. R. Bradstreet, mgr.): The Toast of the Town 5-10; excellent, to capacity houses. This closes the season at the Lyric. The theatre will be remodeled.

## NEW JERSEY.

**BURLINGTON.**—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): This house is to be renovated throughout preparatory to opening early in August. Manager Lanning has secured quite a number of last season's New York hits, and a successful season, both from an artistic and financial standpoint, is predicted.——ITEM: After many years of faithful service George Silpath, the hustling stage-manager of the Auditorium, has resigned and has decided to search for fame and fortune, sailing on Aug. 5 for Buenos Aires, S. A.

**RED BANK.**—LYCEUM (Fred Frick, mgr.): Opened 16 with amateur performance of Fanchon the Cricket, benefit of local fire department. The Girl from Rector's 17. Primrose's Minstrels 20. Paid in Full 21. The Climax 27.

## NEW YORK.

**ELMIRA.**—RORICK'S (Herbert Salinger, mgr.): Pinafore, as produced by the Manhattan Opera co. 12-17, proved another prime favorite, drawing capacity business. Many interpolated numbers greatly enhanced the value of the good old opera. Herbert Salinger was seen to advantage as Sir Joseph Porter; Almon Knowles made a capital Captain Corcoran, and Horace Wright an enjoyable Ralph Rackstraw; Rene Dietrich won praise without stint as Josephine, and Marie Horgan was a deliciously humorous Little Buttercup. Arthur Wooley proved the cleverest of Dick Deadeyes, and his infectious fun helped the production. Florence Courtney as Hebe, Edward Beck as Boatswain, and Fred H. Quinn as Bill Bobstay completed the well-balanced cast. The chorus work was unusually good. Doris and Phyllis Wooley, daughters of Arthur Wooley, the leading comedian, joined the co. for a week and offered a hornpipe in the first act that drew an ovation and floral gifts. The Serenade 19-24.——ITEMS: The Royal Comic Opera co., Frank R. Tripp's strong repertoire organization, closed a successful season at Williamsport, Pa., 10 and disbanded. Mr. Tripp has joined the editorial staff of the Elmira "Star-Gazette" until Fall, when he will again assume charge of the publicity department of the Mozart Circuit.—Rene Dietrich, the popular prima donna at Rorick's, entertained the children of the local Orphans' Home at a special matinee of Pinafore 14. Special songs were sung for them, and in addition to the musical treat, Miss Dietrich loaded each youngster with candy and other goodies. At the conclusion of the afternoon the children voted her "the greatest ever."
J. MAXWELL BEERS.

**ALBANY.**—HARMANUS BLEECKER HALL (F. Ray Comstock, mgr.; J. Gilbert Gordon, res. mgr.): Mortimer Snow Stock co., ninth week, 12-17. The Squaw Man was produced for the first time in stock, and a very satisfactory rendition of this interesting romance of the West was given. Mr. Snow in the title-role made an excellent impression; the balance of his characters were nicely handled by Richard Lyle, Edwin Fowler, Tom Norton, George Conner, Rockcliffe Fellows, Lucille Uravilaky, Marie Cashmere, Jennie Jamerson, and Fay Lyle. In the Bishop's Carriage 19-24.——ITEMS: Manager F. Ray Comstock, of Harmanus Bleecker Hall, announces the following executive staff: Resident manager, J. Gilbert Gordon; treasurer, Harry Saywell; assistant treasurer, Charles D. Stewart; advertising agent, J. S. Fish.—John Covert, of Hyde and Behman Theatre, Brooklyn, is the scenic artist for the Snow Stock co., and his skillful work adds much to the general effectiveness of all the productions by this stock organization.—Manager James H. Rhodes has returned to superintend alterations and improvement at the Empire before the opening next month.—The Columbia Amusement co. are to be congratulated upon again securing the able services of this popular and successful resident manager, who will also likely have the management of the Mohawk Theatre, Schenectady, N. Y., which will be operated this season by the Columbia Amusement co.
GEORGE W. HERRICK.

**SYRACUSE.**—WIETING (John L. Kerr, mgr.): The stock co. in Thelma drew fairly 8-10; Helen Grayce was popular in the title-role. When Knighthood Was in Flower 12-14 gave Miss Grayce another opportunity to endear herself to the patrons; Willard Blackmore, the new leading man, continues to make friends. The Christian 15-17. The Little Minister 19-21. Rafles 22-24.——BASTABLE (S. Bastable, mgr.): The Rober Stock co. added another week to their season 12-17, presenting East Lynne and Moths to fair business.——ITEM: Edward J. Howe, musical director for Louise Gunning in Marcelle, was the guest of E. A. Bridgman 9. Mr. Howe is Summering at Auburn, N. Y.
E. A. BRIDGMAN.

**BINGHAMTON.**—ARMORY THEATRE (E. M. Hart, mgr.): Armory Theatre Stock co. (Harry McCormack, mgr.) in Dora Thorne, the dramatization of Bertha Clay's great novel, was witnessed by large audiences 12-17 and was much applauded. Miss Shaw as Dora Thorne was a success and Mr. Phillips eclipsed everything this favorite actor has yet attempted. Mr. Devitt supplied the surprise of the season as Dora's father, Stephen Thorne; his dialect was perfect and his clever work that of an artist. Helen Rick as Lady Sewersby, the crabbed old soul who makes life miserable for all around her, was also a big success. Miss Dow as Lady Charteris, the adventuress, was unusually clever and played the character for all it was worth. She will be featured in Baron Rudolph, a play that will be seen next week, with Homer Lind, the well-known operatic star, as the leading character, Baron Rudolph 19-24.——CASINO PARK (J. P. E. Clark, mgr.): The Robinson Opera co. closed a successful season of six weeks at the Casino 10. The engagement could not be prolonged on account of other dates.——ITEM: Binghamtonians listened to unusually good voices during the engagement of the Robinson Opera co., and all of the principals and many of the chorus, who have been stars with some of the best cos. in New York, will appear the coming season with productions of big reputations and will interest the many friends they made here. Lillian Leigh, the prima donna, will sing Michaela in Carmen, with Louise LeBaron in the title-role, alternating with The Runaway Girl, in which Miss Leigh will be the star. Mrs. C. M. Holly will forsake musical comedy, for a time at least, and will open her season with Brady's Gentleman from Mississippi. Alfred J. Dalby will be with De Wolf Hopper in his new musical comedy as its orchestral and chorus director. Mrs. Dalby (Teddy Hudson), a clever danseuse, will be with him, as will also Richard Jones, who was heard in minor parts in The Bohemian Girl and several other of the operas. Rudolph Koch, who sang the leading tenor role in Madam Butterfly, will be with Savage the coming season. Mrs. Koch will sing in the same co. F. K. Armstrong will return to vaudeville. Harry Rollins, of the chorus, will be one of the baritone soloists at the Hippodrome. Harry Burnham, the versatile comedian, will be heard as Flaz in King Dodo.

**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Chicago Stock co.; satisfactory performance and good business. The Devil 8-10. Dairy Farm 12-14. A Daughter of the South 15-17. Fellow Workman 19-21.

**GLENS FALLS.**—EMPIRE THEATRE (J. A. Holden, mgr.): Phil Maher Stock co. closed their Summer engagement. Francis Fearri Carnival co. 19-26.

**WATERTOWN.**—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Demonstration of wireless telegraphy 6-8; big attendance.

**JAMESTOWN.**—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): 12-17: Dark.

## OHIO.

**ZANESVILLE.**—For the first time since the opening nearly three years ago, the Orpheum Theatre has closed down for several months. This handsome playhouse has been the best drawing card in the Sun and Murray Circuit, but it was thought best to give the patrons a rest during the heated term. Manager H. S. Carter has resigned and will locate in Chicago. His successor has not been appointed.


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The Weller Theatre is undergoing an entire interior change and will open the season on or about Aug. 15. Manager Seaville will return under the directorship of Moses Reiss. An excellent line of bookings is already assured for the Winter.

**LANCASTER.** — Minnelli Brothers 12-17 (under canvas) opened in An American Girl. Other plays: The Heart of a Hero, The Senator's Daughter, Because She Loved Him So, Sunshine and Shadows, A Modern Cinderella and A Runaway Match; good business; very good performances. This is the best of Minnelli brothers attractions, and Mina Gennell deserves special mention for the excellent manner in which she presented the different roles.

**PIQUA.**—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co., indefinite; excellent business and performances. Queen of the Ranch 9, 10. A Jealous Wife 12, 13. The Best Girl 14.

**DELAWARE.** — CITY OPERA HOUSE (Wolfe and King, mgrs.): Dark 5-10. Minelli Brothers' Repertoire co. (under canvas) 19-25.

**BUCYRUS.**—The Kinsey Komedy Kompany presented comedy dramas (under canvas) one week 5-10; good show; attendance fair.

## OREGON.

**MEDFORD.**—THEATRE (Charles D. Hazebrigg, mgr.): Three Weeks, Beryl Hope and co. 15, from Savoy Theatre, New York. Three Twins 22. Boston Ideal Opera co. (local) 8-10. The old Andrews Opera co. in Oolah, with Nellie Andrews-Hazebribb, Frank W. Walters, and Arthur Burgess in cast.

## PENNSYLVANIA.

**SCRANTON.**—POLI'S (J. H. Docking, mgr.): The Belle of Richmond was the play 12-14, and its first appearance in Scranton. Blanche Shirley as Nellie Mason was in her element, and her acting deepened the good impression she had already made. Robert Wayne as Jerry, and Paul Anderson as Bill, were excellent. Olive Skinner, Isabell Sherman and Lydia Kastt merit special mention. The play was well staged; the scenery was beautiful and delighted excellent business. Divorcons 19-21.

**WILLIAMSPORT.** — VALLAMONT PAVILION (William H. Amer, mgr.): Clara Turner Stock co. opened a season in A Modern Lady Godiva 12-15 to good sized and enthusiastic audiences; Miss Turner and Miss Hammond and W. P. Barry were well received; good co. throughout; nicely staged; Miss Turner has a handsome team of Arabian Shetland ponies which attracts much attention.

**NORRISTOWN.**—GRAND OPERA HOUSE (Charles M. Southwell, mgr.): Mr. Southwell is one of the most popular managers on the Reis circuit and will make extensive improvements to the Grand during the Summer.——THE GARRICK (A. and L. Sablosky, lessees and mgrs.): Closed for the Summer.

**RENOVO.**—THEATRE (Schreck and McFadden, lessees and mgrs.): Fantasia (local talent) 14, 15, under the personal direction of Mr. and Mrs. Victor J. Erhart, promises to be one of the best local talent productions ever seen on the Renovo stage. Mr. Erhart carries all scenic and electrical effects used in the play.

**BROWNSVILLE.** — GRAND OPERA HOUSE (Ray Rush, mgr.): Gambler's Wife 8-10. Turned Up 12-14. Presented by the Rush Stock co.; fine bills; standing houses.——ITEM: Marguerite Hibbs, of this town, has joined the Rush Stock co.

**WILKES-BARRE.**—POLI THEATRE (W. D. Nealand, mgr.): 12-17: Poli Stock co. in Mam'selle, with specialties, doing good business. Amateur night 16. Charley's Aunt 19-24.

**TARENTUM.**—NEW STAR (J. B. Boyd, mgr.): The Perrots, Thomas and Hamilton, Phillips and Bergen, illustrated songs, and pictures pleased good business 8-12.

## TENNESSEE.

**KNOXVILLE.**—CHILHOWEE THEATRE (Jewell Kelley, mgr.): Opened to good business 13-17 with the Jewell Kelley Stock co. in The Southerner.——ITEM: The Coburn Players will give three performances 15, 16.

## TEXAS.

**CLEBURNE.**—BROWN'S OPERA HOUSE (J. R. Johnson, mgr.): The Big Bittner co. 5-10 have been playing to capacity business all week. Plays: Eben Holden, Texas Ranger, Her (the False Step), Her Wedding Day, Why Women Sin, and Adrift in New York.

## VERMONT.

**WOODSTOCK.**—MUSIC HALL (A. B. Morgan, mgr.): The Bennett-Moulton co., under management of George K. Robinson, presented The Great Delmar Handicap to good business 12-14; the co. was made up as follows: Frank Byron, Walter De Luna, Herbert Butler, Norman Houston, Walter Davis, John S. Scully, Charles F. Laudie, Marlone Francis, Adelaide Nye, Marie Chop, and Blanche Phelps.

**BARRE.**—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): The Whitside Strauss co. opened a week's engagement 12-17 in His Sister's Sin, giving satisfaction to good business.

## VIRGINIA.

**RICHMOND.**—ACADEMY OF MUSIC (Lee Wise, mgr.): Page Stock co. in The Prince of Liars 12-17 pleased nice business. Lady Audley's Secret 19-24.

## WASHINGTON.

**ABERDEEN.**—THE GRAND (E. B. Benn, mgr.): The Servant in the House 5, under direction of Henry Miller; large and appreciative audience; among those who took part were George W. Wilson, Milton Sills, Lizzie Hudson Collier, Gladys Wynne, Charles Dalton, Ben Field, and Wilfrid Roger.

## WEST VIRGINIA.

**WHEELING.**—COURT (E. L. Moore, mgr.): Goodman and Bachelder's Stock co. 12-17 presented In the Bishop's Carriage, with Edith Browning playing Nance, gave by far the most finished piece of work since the season began; business very good. Moths 19-24.

## WISCONSIN.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): The Great Cunning opened a week's engagement to big house 12, and has been successful in getting out of his chains, ropes or cages thus far; very good entertainment.

**GREEN BAY.**—THEATRE (John B. Arthurs, mgr.): Joseph Callahan and His Merry Troubadours 8-10; splendid attraction; light business.

**OCONTO.**—TURNER OPERA HOUSE (Charles Norton, mgr.): Joseph Callahan 12 canceled.

**LA CROSSE.**—THEATRE (Gage and Wohlhuter, mgrs.): Dark 12-17.

## CANADA.

**LONDON, ONT.**—C. W. Bennett, general manager of the Bennett Theatrical Enterprises, has resigned, the resignation taking effect at once. No reason is given other than to permit of his carrying out plans of his own in connection with an important business transaction, the particulars not being made public at present. Mr. Bennett became popular from the moment of his coming to the city a stranger in 1904, and showed an unusual amount of enterprise and energy in taking hold of the old London Opera House, which had become somewhat of a "Jonah" for a good many years, and, introducing vaudeville, which was comparatively new here. He was successful from the start, and several years later got some of the wealthiest men in the city to go in with him and form the circuit, of which he was chosen general manager. He will be much missed, and his friends wish him every success in the future. There will be no change in the local management of Bennett's, T. W. Logan retaining the position, Clark Brown will be booking agent and general manager of the circuit, and George F. Driscoll will be traveling manager and have general supervision over the different houses.

**MONCTON, N. B.**—GRAND OPERA HOUSE (Lorrie and Winter, mgrs.): Theodore H. Bird presented The Doctor's Private Secretary, assisted by the Moncton Dramatic Club, 8-10 to immense business; gave satisfaction. Vaudeville and moving pictures 12-17.

## LETTER LIST.

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### WOMEN.

Andreus, Grace, Isabell O'M. Ashley, Jessie Aylmer, Daisy Appelle, Louise Alexander, Rose Amber.

Barleon, Amelia, Ruby R. Brooks, Alice M. Baxter, Jessie Busley, Edith Buell, Jessie Brink, Gertrude Berkeley, Dorothy Bernartt, Eleanor Browning, Mildred E. Barry, Katie Barry, Alice I. Beebe, Emma Bolton, Nellie Butler, Marion Ballou, Frankie Bailey, Mary Boland, Mazie Bogie, Annie M. Berlin, Jane Burby, Myra C. Brooks, Carrie Bowman, Madaline Besley, Olivia Bean, Ruby Bridges, Elizabeth Bruce, Belle Barchus, Mazie Beban, Blanche Bryan.

Corbett, Selma, Helene Castano, Florence Craig, Mary Cagovin, Ella Cameron, Charlotte Crane, Gertrude Claire, Gertrude Clemons, Katherine Challoner, Grace Cavanaugh, Ches Carew, Frances Cro, Dixie Compton.

Davis, Mary, Sarah Dwyer, Alice Donaldson, Dollie Davis, Florence Davis, Maud Dickerson, Lillian Day, Brownie Dumont, Mae Du Bois, Dorothy Dempsey, Norma Dearson, Dorothy Donnelly, Dorothy Daley, Miss J. F. Dawson, Louise De Fogg, Helen Delany, Eveleen Dunmore, Elsie J. Delmar, Mrs. Corrado Danielsen.

Elliott, Maud, Connie Edis.

Fielding, Minnie, Florence Farr, Mabel F. F. Frost, Mrs. W. C. Fields, Margaret Foy, Wilhelma Francis, Edyth Fabbrini, Clare Fisher, Beth Franklyn.

Gray, Georgeia, Laura Green, Nedra Gage, Lisette Greatwood, Dorothy Glenville, Bertha Galland, Jane Gordon, Eva Glass, Gillette Sisters.

Howard, Vivian, Anna Heritage, Beatrice Hereford, Irene Hobson, Mary Hall, Maud Hosford, Mary Howes, Louise C. Hale, Bertha Hers, Mary Hampton, Hazel Herbert, Lydia Hopkins, Mrs. J. W. Howard, Flossie Hope, Charlotte Henna, May B. Hurst, Leslie Holdsworth.

Jameson, Katherine, Sallie Johnson, Minnie Johnson.

Krall, Clara, Esther Kean, Paula Kean, Adelaide Keim, Bertha Kellogg, Kitty Kyle, Eileen Kearny, Daisy King.

Lee, Minnie, Mme. Leon, Eleanor Lawson, Mrs. F. S. Lotto, Dorothy M. Lyons, Emily Lytton, Mrs. G. H. G. Lovett, Irene Leroy, Bessie Leroy, Dorothy Lewis, Edith Lemmont, Grace Leonard, Reba Lusby, Grace Leopell.

Moore, Helene J., Mrs. S. M. Minnise, Eleanor M. Miller, Thekla Morton, Florence May, Mrs. Jas. G. Morton, Ada D. Muth, Emma Mathals, Diva Marolds, Nina Morris, Bertie May, Dorothy Morton, Ritta Mayoux, Gertrude R. Morrell, Devora May, Blanche Martin, Sadie Martinott, Harriett Miller, Dot Miller, Ethel Mar, Margaret Moore, Mrs. Benj. S. Mears, Mabel Morton, Etta Mohw, Anna McGinness, Claire MacDowell, Emilie McCormack, Sally C. McRee, Hattie S. McCarthy, Mrs. G. Powers McKee.

Nielsen, Hortense, Ethel Mai Nard, Marie Naskow.

Oakford, Leonora, Ethel Orr.

Powell, Lydia, Pauline Potter, Marie Pert, Pauline Paull, Dorothy Page, Mrs. Frank Paret, Randolph, Louise, Mrs. Leonard Rowe, Adele Roberts, Esther Rutland, Redso Raymond, Lilla Russell, Florence Reed, Emily Rigl, Margery Robinson, Mrs. Geo. Roberts, Bessie Rempl, Isabelle Reber, Peggy Reynolds, Reed Sisters.

Shalgren, Alma, Stella Shields, Mrs. Rich'd N. Saunders, Mae Sailor, Maude Staples, Florence Smythe, Billie Seaton, Vera Stanley, Mabel N. Shaw, Jessie B. Stirling, Regina Stone, Miriam Shelby, Laura Stone, Marjorie Superbe, Mrs. Jordan Smith, Katharn Stanton, Elsie Steele, Blanche Sherwood, Lillian Shirley, Pearl C. Seward, Grace Sherwood, Jane Stuart.

Thomas, Elsie, Margie A. Taylor, Clara Thropp, Leona Thurber, Jane Tyrell, Ethel Trevor.

Vaughn, Frances, Elizabeth Valentine, Grace Vinton, Eva Vincent.

Wellington, Myrtle, Georgia Waldron, Georgia Wilson, Ethel West, Josephine Whittell, Annabelle Whitford, Ida Winter, M. Welling, Florence Webber, Elsie Williamson, Maurice Wood, Bessie Wynne, Weston Sisters.

### MEN.

Ashley, Edgar C., E. Colt Albertson, Will H. Armstrong, Geo. Arman, Carl Anthony, Geo. Alexander, Jno. Arthur, Arthur J. Aylesworth, Wayne Arey.

Byron, Gus, Todd Brackett, Wm. C. Briston, Harry Bell, Jack Bradley, Jas. A. Bowman, Ralph Bell, Arthur J. Behrens, True Boardman, Theo. H. Bird, Mr. Burkenwood, Roger Barker, Dr. A. H. Brown, J. A. Brown, Bert Barnabee, H. B. Buckley, Arthur H. Bell, G. C. H. Brown, Willis Brown, J. Edwin Brown, Gus Bael, Wm. L. Balson, Lee Beers, Ed. Ned Bowers, Harris Burnett, Jack Bell, W. W. Blair, A. S. Byron, Harry Burgess, Bob't H. Bryden, Tom Brown, Clem Bevins.

Collins, R. G. W., Maurice Cass, Jas. Cassady, Harry Carter, Chas. E. Cameron, Frank Craven, Bartley Cushing, Bob't Campbell, Paul Cazeneuve, A. T. Courtright, Lester Cano, Dick Collins, S. W. Campbell, Clinton Clay, Al. Carleton, Jas. Castle, Jas. D. Croly, Wm. A. Carr, Wm. Courtney, Burt Clark, Harry Cowan, Jack J. Carmody, Manton W. Chambers, H. Cooper Cliffe, Victor Colwell, W. C. Coughlin, De De Kraft, Stewart, Theo. Daly, Harry Driscole, Ben F. Dillon, "Oscar Dowan Telegram," C. B. Dickey, Paul Davies, A. P. Dress, Fred Dampier, Frank Dudley, Bob't Drouet, Chas. De Arrontage, Harry Driscoll, Harry W. De Long, Joe A. Deimer, Adam Dockray, De Main and Rochte.

Ellis, Dave, Geo. Ebner, Henry Ellsworth.

Francisca, Leroy, Stephen Fitzpatrick, Chas. K. French, Rich'd Fields, Gerald Fitzgerald, Frank Farrington, Maurice Freeman, Chas. H. Fits, Geo. Fenburg, Louis B. Foley, Wm. C. Foran, Fielding and Carlos, Ed. S. Fuller, H. H. Frazee.

Gould, Harold, Carl Gerard, Sydney Gibson, Walter F. Griffith, Louis A. Gilmore, Rich'd Golden, Geo. Germaine, Frank Grandon, D. Edw. Gilbe, Chas. Graft, Hal Godfrey, Sidney Glaco.

Hanson, Frederic B., Rogers Howard, Ben Higgins, Carl Harden, Austin Huhn, Will A. Howell, Frank Holmes, Ross H. Harper, Henry Hodge, Robt. T. Haines, Jos. W. Herbert, L. J. Hall, J. Alb. Hall, Harrison Hunter, Ed. N. Hughes, H. S. Hadfield, Geo. B. Hunt, Jno. Hymer, Mel. Hunt, Thos. Hayden.

Johnson, B. J., Alf. E. James, Vic Jossenburger.

Kenyon, Chas., Jos. M. King, Frank T. Kintzing, Chas. Kent, Almon Knowles, Percy Kiez, Jos. Kilday, Rex L. Kingdon.

Liberman, J. J., Octave Leson, H. Lador, Alb. Livingston, Mainto Lambardi, Natty Libby, Ardi La Croix, E. H. Little, Jerome Lawrence, Homer Lind, Geo. Lawrence, J. D. Lemingwell, Hal Lawrence, Sid B. Lust, Jno. H. Lewis, Louis London, C. L. Landry.

Miles, Will E., Clayton Mackiem, Chas. B. Marvin, Jos. Merrick, Louis Mitchell, Chas. H. Malles, R. B. Millor, T. H. Marable, Wm. L. Mechan, T. R. Murray, Frank Mayne, Tim Murphy, Charley Mylatt, C. G. Miller, Harry C. Middleton, Maxfield Moree, Tommy Mead, W. Jeff Murphy, Cecil Magnus, Monroe and Mack, C. E. MacArthur, Jno. Mark, J. T. Macauley, Wm. Macauley, Julius McVicker, Wm. B. Mack, Stanley Mortimer.

O'Brien, Neil, Rose D. O'Neal.

Post, W. H., Chas. E. Pearman, Jas. F. Peck, Harry Perkins, Benata Pezzatin, Thos. Prior, Geo. Peiser, Chas. A. Pusey, Al. Phillips, Hal E. Parker.

Rennie, Jas., Jack "Harrington" Rose, Walter Reynolds, Herb't B. Rice, Wilfred Roger, J. C. Rockwell, Jos. Redman, Jack Raynes, Frank Rowan, M. B. Raymond, Arnold Reeves, Rdw. J. Rich, Geo. H. Barcalde, Hal Reid, Geo. L. Redmond, Wm. Rourke, Ben Roth, A. Rossi, Dan'l R. Ryan, Dave Reed.

Swain, Guy, Max L. Sharp, F. Brewster Smith, Al. Sherman, Jno. Stapleton, Alb. W. Sackett, Maurice Silken, Add Sharpley, Odo Shoff, H. A. Sinclair, Leroy E. Summer, W. B. Smith, W. Barston Smith, Chas. I. Schofield, Frank Sheridan, Francis P. Sagerson, Frank W. Smith, Alf. Swenson.

Thompson, Rich'd, Terry Twins, Lew Treeman, Dick Temple, Edward Trautman, T. L. Trexler, R. W. Tucker, Hallett Thompson, Chas. Tisdale.

Van Horn, Bob't, Harry Von Fassan, Chas. A. Van Edward, Von Sloan.

White, Harry, Chas. Wellsley, Jno. S. Welchs, Joe Wilson, Jos. Wilkes, Chas. Watson, Lawrence Wakefield, White Whittlesey, Geo. W. Ward, Earnest Warfle, Le Roy Wood, Chas. Wagner, Geo. Wetherspoon, Simeon Wiltsie, Harry L. Webb, Julius Wright, Edwin Weever, Ward Bros.

Young, Chas. L., Gustave Yorke, Jas. Young, Jas. F. Young, Roy Youngman.

### REGISTERED MATTER.

Clara Paulet, Dorothy Dane, Harry S. Sheldon, Ernest Franconi, Sidney McCarty, F. A. Demerest, Franklyn Whitman, M. J. Faust, Jas. Corte, Frank Rowan, Chas. Rowan.

## ARENA NOTES.

The Lachman Carnival company completed a ten-day engagement at Norfolk, Neb., July 15. Good business despite unfavorable weather is reported.

Al. Ritchie is organizing a wild West show, to be known as Al. Ritchie's Big Show and Frontier Days, with headquarters at Norfolk, Neb. Rehearsals will begin July 23, and as soon thereafter as possible the show will take the road. Among the people already signed are: John Joe Bores and his Chicago performers.

"Doc" Parkart, P. Shields and B. Buster, circus men from Louisville; also "The Montana Girl," recently with Buffalo Bill's Show.

Kansas City is to have a circus July 19, the only amusement to break the monotony of the parks in nearly a month. The Ringling Brothers' big shows will be seen here on that date in the usual afternoon and evening performances. The show is said to have many new and attractive features this year, and big business will doubtless result as usual.


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The Sells-Floto Circus gave two shows at Salt Lake City, U., 5, to packed tents. While several thousand children were celebrating the fourth in Liberty Park, the street parade of the circus was allowed to drive through the park, much to the delight of the little ones.

Miller Brothers' 101 Ranch is billed for two performances at Saratoga, N. Y., July 23.

Gentry Brothers' Show at Missoula, Mont., July 10.

At St. Cloud, Minn., the Sells-Floto Circus July 24.

Ringling Brothers' Circus is billed to appear at Greeley, Colo., July 29.

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